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EVERY DAY PLAY FOR CHILDREN



CAROLYN SHERWIN BAILEY



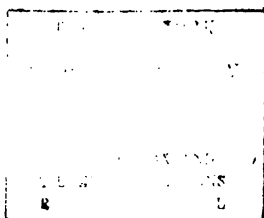
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1. Play in education

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EVERYDAY PLAY FOR CHILDREN

by
CAROLYN
SHERWIN
BAILEY



MADONOHUE & COMPANY
PUBLISHERS CHICAGO





Preface

THE races that have played the most in their childhood have demonstrated themselves to be most highly civilized. This fact brought to the attention of psychologists has resulted in an illuminating thought. Play is discovered to be educational.

The play instinct is very strong in children and like all other tendencies of childhood should be studied and directed for the best development of the individual. What shall children play, what playthings will educate them, what relation has play to the development of the individual? To answer these questions is to bring a new force into the training of children which will result in a higher type of individual.

PREFACE

The pages which follow are an application of the instinctive play activities of children to their all round development, mental, moral and physical. The several suggestions for play that educates are based upon the author's practical experience with children, in the home, and in kindergartens and settlements. The book is offered as a working program of play for mothers, teachers and all who are interested in the joyful, free, normal development of the spirit of the child.

CAROLYN SHERWIN BAILEY.

New York, 1915.



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EVERYDAY PLAY FOR CHILDREN

1936



CHAPTER ONE

FURNISHING THE HOME PLAY ROOM

THE home playroom should be planned having in mind the most economical use of home finances in giving the child the greatest amount of freedom, happiness and home education. Good nursery furnishings are cheap, easily obtainable, substantial and possible of being duplicated in any home at a minimum sum. Every home needs a room in which the children may have privacy and fun. Half the problems of child discipline in the home come

W V P L

from the fact that the children do not have anything *to do* or any place to *do it in*. If it is not possible to give over one room to the children for their play, set apart for them a sunny corner of the home sitting room, screen it and equip it as carefully as possible for the play needs of the children.

Simplicity should form the keynote of the furnishings. Nothing in the model playroom should be breakable. Everything should be readily cleansed of the necessary stains of play, and chairs, tables and toys should be built to suit child stature.

The many windows may be devoid of blinds or shades, letting in the sunshine all day long, but to avoid any eye strain which the children may feel in playing and working in the room, each window should have two sets of long curtains, the inner set being made of an inexpensive dotted lace and the outer ones a gray linen scrim which materially tones and softens the glare of the morning sunlight. A flight of three steps can be knocked together at slight expense by a carpenter and placed directly beneath the windows making

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it possible for the little folks to clamber up and see outside and also use the steps, which are painted white and are washable, for playing on with their toys. The same carpenter who builds these steps can extend the window ledges by nailing on white bracket shelves wide enough to hold bowls of growing bulbs and a few hardy geraniums and ivy plants that children can care for themselves, with very little adult supervision. A warm rep rug in gray thrown across these steps obviates any drafts from the windows and furnishes a comfortable seat.

There are so many really beautiful pictures—masterpieces of the old artists, and lovely products of the more modern painters' brushes which come within the reach of every home now in the cheap prints and magazine cuts. There is no reason why the playroom cannot be transformed, by any mother, into a miniature art gallery where the child may receive his first impression of the beautiful, and learn to know and love really good pictures.

The treatment of walls has much to do with the subject of nursery pictures. A background of

figured, flowered wall paper spoils a good picture and is also a strain upon a child's eyes. Some of the new flowered paper comes in charming designs, however, and may be used with artistic effect in the nursery as a border. Plain paper may cover the walls as far as the low picture moulding, and above the moulding the flowered paper is put on. A room that has plenty of light may have a plain, soft green paper on the lower walls and above the moulding a sweet pea border or one with designs of pink poppies or roses. Still more artistic as a border to green-tinted walls is one of green maidenhair fern on a white ground. A beautiful wall treatment in a nursery which lacks morning sun is to cover the lower walls with a warm yellow paper which lights the room and brightens it as no other color could. The border in this scheme of decorating is of very conventional yellow daisies in a white ground, or yellow Shirley poppies. The picture moulding is enameled white.

Mother Goose and Noah's Ark wall paper may be bought for nursery borders, and is charming above a tan or dark green cartridge paper. All

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these suggestions however, leave the nursery picture space plain that the pictures may be hung to best advantage.

Artistic nursery pictures may be cut from old magazines or bought in the cheaper photogravure prints issued by the art firms now. They may be easily framed at home by cutting cardboard mats that match the tones in the background of the picture. Glass is cut to fit the picture and a binding of, passepartout tape is put about the edges.

Nursery picture subjects follow the lines of the deepest interests of childhood. Pictures of children, animals, family life, toys, gardens—these all appeal compellingly to the small nursery folk, and if the best picture types of these subjects be presented, the children will form a standard of art criticism that will help them to appreciate good pictures all their lives. Raphael's Sistine Madonna ranks first among the world's mother and child pictures every child should know. The wonderful spirit of love which the old masters painted into their canvases breathes down through the years another message of love, and the Madonna

picture will always be the most appealing one to children.

Raphael's *Madonna of the Chair* is a beautiful nursery picture, as are also his *Holy Family*. Correggio's *Holy Night* and his *Infant Christ and John*, which may be obtained in cheap prints and framed for nursery use. Carlo Dolce's *Madonnas* appeal to children and in the later school of religious art is the beautiful *Madonna of Rouveret*.

Velasquez's pictures of *Don Balthazar*, the one with his dog, and the other in which he almost rides out of the picture on his prancing pony delight children. Van Dyke's painting of the children of *Charles First*, especially the well known detail showing the adorable *Baby Stuart* with his ball, has its place in the nursery. There is a quaint old painting by Chardin, a French artist, called "*Saying Grace*" that will please children, as will, also, Greuze's *Girl with the Orange*, and the *Broken Pitcher*. Some of Sir Joshua Reynolds' child portraits may be hung in the nursery. Watts' *Sir Galahad* is a wonderful type of hero picture. Rosa Bonheur's animal pictures have a

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place in the nursery, and a child may grow to love some one, soft Corot landscape full of mist and trees and quiet.

Colored magazine pictures may be cut out and framed in a panel for the nursery. Usually a soft green frame suits the coloring of the pictures or one of cedar or red mahogany. If one cares to expend a little more money these child pictures may be obtained in larger first proofs printed directly from the original paintings. There is a set of beautiful colored prints illustrating Stevenson's Child Garden of Verses that may be obtained from the publishers and framed, resulting in a charming nursery picture. Maxfield Parrish's colored illustrations from the Arabian Nights may also be bought in cheap proof form, and framed.

The ideal nursery has a bricked in fire place and the wall space above the mantle piece may be artistically treated by the best use of nursery pictures. The colored prints of the Fra Angelico angels may be framed in panel form in gilded wood and hung above the fire place. A plain pine frame can be made at home if there is a boy carpenter in the family and gilded with a ten cent pot of gold paint. The Fra Angelico pictures have

been so widely copied that the prints are very inexpensive. Photographs of the Bambino casts which decorate the children's hospital at Florence are also most beautiful for framing in panel form and will fit the space above the fire place.

Quite as necessary as the best treatment of walls is the need for child-size furnishings in the playroom. We may find well built, small chairs of various sizes at a kindergarten supply shop. These are planned upon hygienic principles, are of an excellent wood stained in art green and are cheap in price which makes them possible for every home. An excellent home work and play table for the child at this time is a small, pine kitchen table with a drawer which may be bought for a few dollars in any house furnishing store. A carpenter will cut down the legs making it the proper height for using with the kindergarten chairs and it may be stained green and given a coat of enamel making it easily washable.

An excellent adjunct to these furnishings is a kitchen settle procurable also, now, in most house furnishing departments of the large stores. It is a low, pine settle, modelled after the old New England kitchen settles and the back may be tipped forward and adjusted by wooden pins to

make a low table. The seat is box-like, having a cover which may be raised and lowered, in this way offering a place for keeping small toys and boxes of games. It may be bought for a ridiculously low price and can be painted or stained to match the child's other furniture.

Another bit of valuable furniture for the child of early nursery age is a porch swing which is most useful in the house. Its broad, low seat gives just the physical relief which scientists tell us the child's growing limbs need. He may swing in it with the limbs supported and the weight of the body also supported. It offers an alluring place for napping and it is not expensive.

These very easily obtained pieces of furniture offer almost all that is needed for the home child of three to six years. They offer a chance for physical development because the chairs are low enough for small feet to rest flat on the floor, and the tables allow for an erect posture in work and play. In the drawer of the kitchen table may be kept large colored crayons, blunt scissors, a tube of paste, scrap pictures for cutting out and mounting and plasticine, all these compact and out of the way yet ready for immediate use on the table which is large enough for several children

to group themselves about. The settle is adaptable for tea party plays and the play housekeeping activities of the little girl. All these pieces of furniture will stand the hard usage which children must give at this age and their economy makes it possible to discard them at the time when children outgrow this necessarily self-absorbed stage of their development and arrive at the next period of their development when the social and collecting instincts begin to show themselves.

This stage of "together," collective play the furniture man is prepared to meet for us. Partly the needs of manufacturing new types of school furniture and partly because of the demand of the public library for furniture built in children's size for the children's room, we are able to buy very beautiful, inexpensive bits of furniture suited to home children from the ages of six to twelve. There are low round tables, some of them fitted with drawers, and chairs built on the old Windsor style and of a wood that matches the table. The table offers a chance to spread out books, children's magazines or to gather about for a game. The little girl may learn artistic flower arrangement and is stimulated to do simple embroidery in keeping her own table beautiful with a sheer

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cover and a vase or bowl of blossoms in the centre.

One little daughter whose room was made attractive with such a table, several small chairs and a little rocking and Morris chair learned to dispense hospitality quite as daintily and charmingly as her mother. She organized the other little girls of the neighborhood into a social club which met once a week for dolls' sewing and afternoon tea. The children always found her table set, like an adult one, with little cakes of home baking, small tea cups and shining silver. She served cambric tea or lemonade with all the sweet cordiality of a grown up hostess, and surely the experience was of value to the child in her training for womanhood.

We ought to see to it that the child has his own book shelves, low and not so elaborate that they will not stand daily hard usage. Often these may be plain, pine shelves built by a carpenter and painted at home. White enamel paint which can be easily washed is satisfactory and a washable curtain of brightly flowered chintz may be hung in front. To add to such a bookcase a shelf or a book at a time is to help in the children's education.

The older children need, too, a low chest of drawers or a few portable shelves for keeping safely the many precious objects which it is their joy to collect.

These may be built by a carpenter, or, better yet, put in the house when the nursery is planned. Such shelves form part of the equipment of every Montessori school and are very beautiful bits of furniture; low, white cabinets with glass doors behind which may be seen in exquisitely arranged order children's own materials. Even the toddlers of three and four are taught to go to the cabinets for what they need, put back the materials when they have finished with them and keep the shelves in immaculate order.

The younger child needs some sort of toy catch-all that he may find a place for the toy which, otherwise, he would leave carelessly on the floor.

A soap box can be painted a soft yellow, green or pale blue with enamel paint to match the color scheme of the nursery. Flowers from scraps of wall paper can be cut out and used to decorate it, saving the expense of buying pictures. The addition of a rope handle and rubber casters aids in pulling the box about the nursery and gathering up a scattered horde of toys.

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A small wooden box whose rough surface will not take enamel paint well can be covered with chintz and made quite as attractive as a painted one. Play room chintz can be bought in very attractive nursery patterns, animal patterns, Mother Goose scenes, and Japanese and Chinese figures. Tacked on a wooden box of sufficiently large dimension it makes a most attractive toy box.

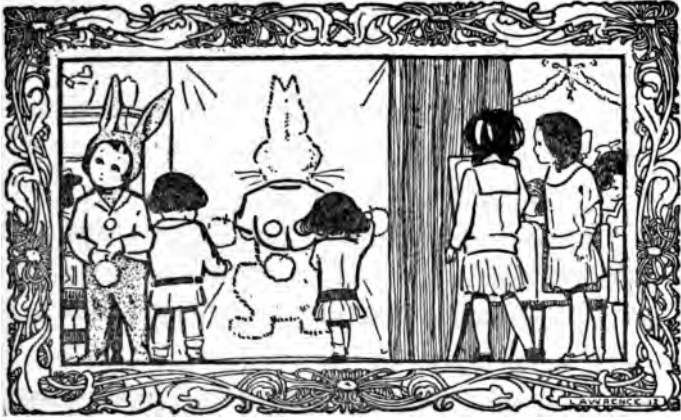
A strong new market basket may, with a little skill be transformed into a dainty and useful playroom catch-all. The whole basket, outside and inside, should be covered with flowered chintz. This may be accomplished by sewing the cloth with strong thread to the basket itself. To the upper edge a ruffle of the chintz is tacked, and the handle is wound with ribbons. A child will take great delight in going marketing for stray toys that have lost themselves about the house with this toy basket on his arm.

A toy bag will also delight a child if it is kept out of sight during the day and only produced when "scamper time" arrives as a receptacle for the small fry of the playthings haul; tiny dolls, scattered dolls' dishes, bits of games, scissors, or picture blocks. The bag is made of cretonne in

a figured pattern that will please children—a ship, a rabbit, or a sunbonnet baby may be done in outline stitch on the front of the bag, or stencilled. It is a straight, long affair shirred at the top into a wooden hoop. A very large embroidery hoop will be found useful, and there should be ribbon streamers by means of which the child can hang it over his back as he goes about the house toy gathering.

A new clothes basket is a splendid toy catch-all and may form quite an attractive bit of play room furnishing if it is given two or three coats of yellow, or white paint. Wooden cross supports are nailed to the bottom, and to the ends of the supports four wheels taken from a child's cart or a small toy express wagon are nailed. The basket will need a rope handle, and it can be filled full of old toys, trundled behind a door or to some dark corner for the night and brought gaily out again in the morning with its burden of treasures.

Even one or two of these play room furnishing suggestions put into practice will relieve the problem of the daily care of the little ones and will give them an opportunity to begin educating themselves through their play.



CHAPTER TWO

WHAT TOYS FOR THE BABY AND WHY

MANY of us have the problem of how to help the little three-year-olds of our homes play. Every baby comes into the world with a strong desire to play, all the time and at all times, and this instinct seems to over power every other. Instead of observing and studying the play activities of our little ones, we blindly buy for them anything which appeals to our fancy or catches our eye on the toy shop counter; breakable, ugly, ornate toys, that have

no basis of interest in the life of the child. Let us look at our babies with the eye of the mother-scientist to whom childhood is an unfolding, daily, hourly phenomenon and watch two things, *how babies play and why they play*. This careful watchfulness will give us a clue to the toys which we should put in their hands.

The child from two to four plays like a little animal, *with his body*. He plays for the same reason that the kitten, the puppy, the colt and the bear play—to develop his body.

Toys that we buy for the baby should be selected having in mind this consideration—their relation to *the child's body and to his physical development*.

The chief interest that a new toy, or an old toy has for a baby is—"What will it do? What can I do with it?" Glorious play instinct of childhood! It is the spirit of the grubstaker who fences in a few square feet of land and then puts all his muscles to work making that land contribute to his life. It is the lure of the mind. "What can my hands dig for me out of this dirt?" asks the grubstaker. So the baby looks at his new

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Jack-in-the-box and says: "Can I strengthen my biceps on this thing?" And when he finds that he can't, the worthless plaything finds its proper place in the garbage heap of childhood, a useless, uninteresting toy.

Gauge the baby's toys by these two qualities: their quality of indestructibility, and their relation to the little one's bodily development. If we apply this two-fold test to the playthings of babyhood we will secure for our children one of the most important means of home education.

First and most valuable of all baby toys is the ball. It gives the little arms a chance to stretch and the fingers to learn the difficult movement of grasping. It encourages the toddler to use his legs in running and it induces healthful stooping and bending of the back that strengthens the child's torso muscles and his spine. The stretching, jumping and running brought about by vigorous ball play opens wide the little one's lungs to pumping in of fresh air. If, even on stormy days, the child is dressed in heavier clothing and encouraged to play ball in a room where the windows are wide open to let in the outside air, the

play will be health making and will go far to prevent colds.

A big worsted ball is best for the two-year-old, followed in later months as he learns how to grasp and catch it by large, soft rubber balls, a tennis ball and the huge, soft leather one known to teachers of gymnastics as the medicine ball.

In Paris, the ball is as much an adjunct to the little child's afternoon play in the park as are his gay little apron and hat with bright streamers. Just after the luncheon hour, each day, one sees the Champs Elysees, the Luxembourg and all the smaller gardens thronged with happy children, each with a big rubber ball—sometimes covered with pictures—and safely slipped into a crocheted twine bag that slips over the child's wrist. American mothers might usefully copy this bag. It keeps the ball clean, safe, and is really quite pretty if crocheted in bright colors.

Blocks come next, but the mother who wishes to provide toys that educate will select the baby's first blocks with great care. Dr. Montessori tells us that the child begins to show an interest in graphic language—letters and figures, both in

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print and script—at the same time that he begins to speak the language that he hears around him. For a while, owing to the sets of plain blocks used in kindergartens, we are not so interested in the blocks of our childhood—those fascinating, colored cubes that were pasted over with pictures and had letters and figures, sometimes raised, on some of their faces. We need these blocks for our babies. Very little children are always interested in them, especially if the letters are raised so that baby fingers can follow their outline, recognizing them by the sense of touch. There is great delight for the little child who sits on the floor, surrounded by these picture and letter blocks—especially if mother will seat herself by his side and play games with him. Let him determine, blindfolded, what the raised letters are by the sense of touch. If the baby cannot name the letter, never mind; he may point, his eyes open, to a block with a similar letter. Ask him to give you a block with a picture of a horse, a boy, a cow, a dog. All this is home language work and will help the child to an earlier grasp of reading and writing. The baby is always deeply interested in the pictured

blocks that illustrate his loved nursery rhymes and if the jingles themselves are lettered on the blocks, he will learn to repeat them and, later, read them from the blocks and pick them out in his picture books.

Blocks for color teaching are valuable for home use if a good set can be obtained, of pure color and safe dyes. A child of two and a half years of age will busy himself with a little help from mother for hours at a time, sorting small colored blocks and matching the colors with his clothing or the flowers in the garden or the room furnishings.

The child under four years needs a good many well made toy animals for pulling about the floor. These should be of wood, or skin covered if possible, and as large as the home purse will allow. There has been a tendency of late among toy makers to offer us very grotesque toy animals. Because these "Futurist" cartoons of beasts appeal to us on the side of humor, we give them to babies. They are really pernicious. A dear baby of three was presented recently with a very fierce toy bull pup with a nail studded collar and a gaping, tooth filled mouth, and a huge, black

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wooden raven on wheels that opened and closed its beak as it was wheeled across the floor. The baby would not cross the threshold of the room where those toys were, and woke up screaming one night, because he thought that the "big black dog" was coming in to eat him up.

The toy animal that the baby ought to have is a soft woolly sheep, a friendly cow, or horse, or pussy, and to help him in enjoying and appreciating these, some untearable picture books, linen or very heavy paper, that are full of good colored pictures of domestic animals on the farm or in home surroundings. These will cultivate a child's sympathy through the medium of his instinctive interest in animal life.

We will provide the baby, also, with toys that will help him to utilize his *carrying* impulse. Very young children are like little ants, eager to be busy picking up objects and transporting them from one place to another. This impulse of the baby has a physical and mental basis. To pull a fairly heavy toy cart or to push a little wheelbarrow is one of the best physical exercises for the growing-up body. The muscles exerted in

picking up small objects from the ground or floor: stones, leaves, spools, blocks, and loading them into some receptacle are being at the same time strengthened. The younger child needs a strong wheel-barrow and a little cart that is stout enough to withstand the strain of heavy loading and as rough handling as the small owner wishes to give it. These toys, so simple as to often be overlooked in the equipment of the home play room, are so valuable as to be almost indispensable because of the body building they do for the baby.

The hobby horse that has a chair seat helps spinal development in the baby. It fulfills the same purpose as the broad seated swing advocated by Dr. Montessori because it removes the little one's torso weight from the plastic bones of his limbs. Seated in it he raises his feet and brings about the rocking movement by means of his body, a valuable gymnastic exercise.

To play in the dirt is one of the happiest occupations of baby days, but a physician recently published an analysis of a sand pile in which the children of a certain neighborhood played and found it to contain thousands of deadly disease germs,

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sufficient to have killed hundreds of little ones if they had not had the physical prowess to withstand them. We can make home sand play safe and happy for the baby. Spread a big oil cloth square on the play room floor and provide the three-year-old with a large enamel ware dripping pan three-quarters filled with dampened white sea sand. This sand can usually be procured through a feed store, and it is so cheap that it may be thrown away after once or twice using. To help with the sand play, give the child a box of tin sand molds which will help him to make educational mud pies on the oilcloth, and a big enamel spoon to shovel the sand back into the dripping pan. A variation of this sand fun is to keep the sand dry and buy the baby a toy shovel and sand screen to be found in the toy shops now. With these he will sift and resift, happily and busily, for long periods at a time.

"But the sand will scatter," one mother objects.

Not if the baby understands that spilling sand on the carpet or floor means being deprived of the play. This is a form of home amusement that

develops self control in a child, one of the most important phases of child training.

And dolls?

Every little one, boy or girl, should have a doll, to love, to carry, to hold, to sleep with as soon as toddling days come. The first doll is the beginning of the love of motherhood and fatherhood in your baby; it helps him begin to find his place in the life of the family. But choose the first doll carefully. Our great grandmothers, who rolled up clean white cloth into doll shape, inked features and sewed on raveled rope for hair, knew better than the importer of French dolls knows today what a baby likes. The most educational dolls to be bought today are made of stockinet and are so put together that one can be dismembered when soiled, the head, hands and feet washed and then put together again. These dolls are dressed in clothes that are modeled after the children's own. If such a doll is not procurable, buy a good pattern of a rag doll and make one for the baby.

The little one's longing to take apart and put together, to handle, to experiment with and find out the parts of objects should be met with the

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right toys. These instinctive activities of the very young child, just past babyhood and yet not quite arrived at little boy and girlhood, can be turned into educational channels. There is a large set of nested blocks for the youngest child. These are hollow cubes, made of thin wood and covered with colored paper on which pictures of dogs, pussies, fruit, cows, horses and babies are stamped. The blocks vary in size from those that measure a couple of inches to the largest one which measures six inches, and they fit, one inside the other, like the Chinese puzzles that so delight adults. They are warranted to amuse a baby for hours as he lifts them out, one at a time, builds houses and pyramids with them, and then fits them carefully into their nest again.

A large wooden board, stained and varnished and perforated with a hundred holes into which colored wooden pegs are fitted, is another device for busy baby work, and large wooden beads an inch in diameter and colored in red, orange, yellow, green, blue and violet with harmless vegetable dyes and designed to be strung on twine or a shoe lace suggest more happy play and education in color as well.

A set of the Henessey blocks—big, plain pine cubes, bricks and triangular prisms encased in a well-built box and large enough for building real playhouses is valuable. There are also large models of farm animals, cart, horse, donkey, boy and girl doll, all of them jointed, the horse furnished with a harness and the dolls dressed in khaki and gingham.

What more joyful for a wriggling ever-active baby than one, even, of the delectable treasures?

Not the number of the toddler's toys but their kind makes them valuable. As a vine twists and turns and pushes its way through cracks and niches to find its way to the light, so your baby struggles for the means of self education. He breaks that tawdry mechanical toy because it has nothing to offer him in the way of education. Put into his chubby fingers those toys that will educate him.

We are often confronted by the problem of what toys to buy as gifts at holiday or birthday time for a child of this age. Carefully classified for their educational value these toys may be suggested:

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Large Colored Worsted Ball.

A Box of Plasticine. This is a variety of prepared modeling clay accompanied with simple modeling tools and models for a child to copy.

Tin Pail and Shovel.

Linen Picture Books. Select those books which have good colored pictures illustrating Mother Goose subjects, family and animal life.

Large Wooden Beads for Stringing. These can be bought by the gross at a kindergarten supply shop and are colored with vegetable dyes so that they are quite harmless.

A Box of Henessey Blocks. This set of blocks costs five dollars, but it is worth twice that price to any mother. The blocks are cut in varying shapes, are so large that a child can build houses big enough for him to really play inside, and they come in a polished wood box where they may be kept when not in use.

Spade, Rake and Hoe.

A Strong Express Wagon.

Rag Doll.

Wool Lamb, if possible on wheels.

Wooden Animals. Those known as the Do-

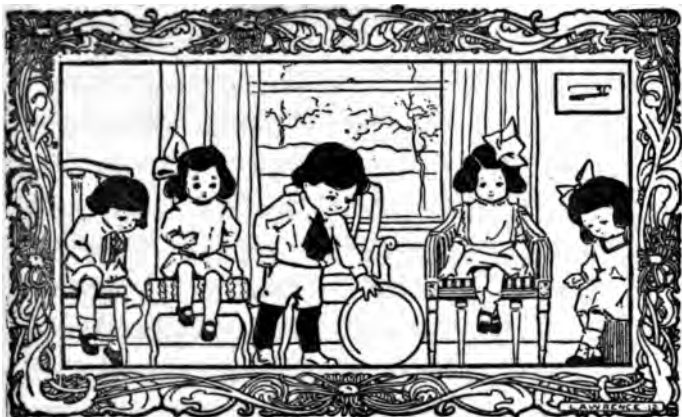
With animals are best. The horse has a real harness which may be taken off and put on at will, and the animals themselves are made of three-ply polished wood, absolutely unbreakable. A little farm wagon may be bought in the set to which the horse can be hitched.

A Pair of Blunt Scissors. These are for cutting scrap pictures. A jar of paste, a ruler, and a carpenter's pencil may accompany them.

Train of Cars, simple, and made of wood if possible.

Large Colored Pencils, these to be used on a pad of rough white or gray paper.





CHAPTER THREE

TOYS FOR THE OLDER CHILD



HERE is a great big business going on under our roofs that is one of the most vital and important industries in the world. Some of us are so blind as not to see it; others of us are so sordid as to undervalue it because it interferes with our comforts and conveniences; some of us are so criminal as to make laws that crush it.

It's the business of constructive play—the occupation that makes our boys and girls into little men and women.

As soon as a child outgrows his babyhood, when he finds his legs and his hands and his eyes and realizes that he isn't his mother or his food or his clothes—but a live personality—then the real business of play begins. Before this stage, children play as little tigers do, for physical development. Afterward, from six years up to eight and ten, boys and girls play that they may re-live, under make-believe conditions, the domestic, industrial and social life of society. How important it is to equip children for this very forceful business of playing around and in the daily occupations of men and women is just beginning to attract the attention of parents and educators. These huge play mills of childhood that turn out "growing-ups" must have the best furnishings that the home can supply. Upon a child's toys and how he plays depends, in a large measure, the child's future success as a homemaker and a wage-earner member of the community.

The boy wants to be, through his play, a little worker in a miniature industrial community. He sees his father, who is his ideal in life, leave the home each morning and return to it again at

night, after a mysterious day of bread winning. His father works—this the boy knows, and it seems to him a glorious thing to do. He is a part of giant offices and wizard-like machinery, railways and bridges. The boy's most engrossing play at home is to try and imitate those conditions that surround his father and then he, himself, would be the worker who starts the "wheels going." We will educate the boy if we give him those toys which will help him to imitate in play the activities of the world of industry.

We have thought that we were putting into children's hands a means of finding a telescopic view of industrialism when we bought them expensive mechanical toys. We should have asked ourselves:

"What will this toy do for my boy? Will it arouse imagination, industry, originality, or does the toy do for the child what he ought to do for himself? Does the toy encourage the boy to acquire skill or does it do away with this necessity because of its mechanism?" Instead, a child should have tools and materials with which he may work out these principles himself.

Such playthings can be found if we know the principles underlying them.

Give the boy some good carpenter's tools and a big supply of soft pine, cut in sizes small enough for him to be able to fit the pieces together in making little carts, barrows, freight cars and the like. If this supply of carpentry material is supplemented by some short lengths of dowel sticks for shafts, supports and axles, and some spools for wheels, the boy will begin some quite unusual toy construction of his own at once. He needs, too, a development of the large plain blocks that interested him in his baby days. His larger muscles, trained by the physical play of his little boy days, are ready to subordinate themselves to the smaller, finer finger muscles that are called into use by the occupation of doing architectural building on a miniature scale.

Blocks for the older boy or girl should be as carefully graded to their stage of development as are the books which we put into their hands or the studies graded to their dawning intelligence in school. Blocks for the little child should have a relation to the child's senses or they should be

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sufficiently large to call into play arm and body movements as the child builds upon the floor. Blocks for the growing-up should have a very different object. They should be smaller and of varying forms that will make possible the small builder's reproducing of the forms that he sees in the world about him: bridges, arches, churches, houses with door ways and windows, schools, railroad stations and lighthouses. Such blocks are immeasurably educational. They are the home beginning of manual training that has for its object a co-ordination of eye and hand. To see an architectural form in its different details and then to reproduce, as far as possible, these details is to educate the child in his block play. Recognizing this form of educational play, the toy manufacturers are putting on the market all kinds of toy building sets having for their object a limited number of forms which can be built with their wooden forms. These are a start on the right road to play that educates, but the best kind of building material for the child from six to eight or ten is found in the beautifully planned and cut sets of architectural blocks that are not expensive,

and furnish educational play upon which the child concentrates for long periods of time.

The small girl wants to play that she is a little mother. Give her a large family of dolls, all the toy dishes she wants, materials for the handwork that her grandmother and her earlier ancestress, the Cave Woman, used in the occupation of sewing, weaving and basketry, and our little women in the making are finding their places, through play, in the world's work.

We sometimes forget that there is care to be exercised in choosing dolls for the small girl, some dolls are snobs and some are not. The French doll that is overdressed and too beautiful to be loved is quite apt to make its small girl mother discontented and envious of silks and velvets that she isn't allowed to wear. The doll that, as far as possible in its simple clothes, molding of features and hair dressing, copies the little daughter herself helps the child to play mothering that is character and sympathy forming.

There is a toy of our childhood that had hidden in it more of home economies play for the small

girl than we realized. We all remember the fascinating three-walled toy tin kitchen, with its little built-in stove, and hooks upon which hung in shining rows little pots and skillets. Sometimes there was a shelf upon which stood tiny, scalloped tin plates, and the acme of delight was found in a small tin pump which really worked if one poured in an infinitesimal amount of water. One can find these little tin kitchens now, although they have been superseded in the big toy shops by elaborate ones, big enough for a child to stand in and very costly. Fortunately the little shop in the country still carries the toy tin kitchen. Children like to play with little things. When the child outgrows the tin kitchen she may be graduated into mother's and begin some real cooking on a small scale.

To give the small girl a few pounds of prepared clay or plasticine to use in connection with her kitchen play in modeling fruits, vegetables, cakes, rolls and little loaves of bread, is to increase her happiness ten fold, and the play may lead to skill in art modeling later on.

Other equipment that helps the girl of six and

seven up to ten years to play her way into the domestic world is found in the boxes of materials for doing doll's dressmaking, doll's millinery and basketry. There are small weaving frames to be found that may be used for making little rag and raffia rugs and carpets for the doll's house. Such play is not only good manual training for the girl, but it gives her valuable education in choosing textiles and combining colors, a form of sense training that will be invaluable to her when she is a woman, tomorrow.

The most unique play device of all is a recent kindergarten invention, known as the child's welfare table. This is a combination play table and blackboard built with compartments filled with sand and clay underneath the flat sliding top. The blackboard is so arranged as to swing into place for immediate use when the child wishes to make a rapid sketch of the house or other object which he has modeled with his sand or clay. When not in use the blackboard lies flat, out of the way. This welfare table has drawers for pencils, paper, ruler, scissors and paints, and it ought to mean the home kindergarten training of the fortunate

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little chap who owns it. For the mother who feels that she cannot afford the expense of this welfare table a kindergarten construction kit is offered, consisting of a wooden tray conveniently made for resting in a child's lap or on his play table, and containing plenty of paper, both white and colored, a pair of strong blunt-pointed scissors, a ruler, a box of colored crayons, a carpenter's pencil large enough for a chubby fist to grasp and having a broad, efficient lead, a box of soft water color paints; red, orange, yellow, green, blue and violet, in little tin pans, and a large Japanese brush.

For the little girl of six or eight who is just beginning to develop the mother instinct there are toys for play-mothering all built on such big, efficient planes, that they really teach a child to sew, wash, set table and make a bed. One can find a four-poster bed and dresser for a doll so large that the top of the dresser is almost on a level with a child's table, and the toy table itself is sufficiently wide to allow of setting it for a doll's formal dinner with a complete china dinner set. There is a set of blue enamel ware similar in size

to the china dishes and there is also an ironing board high enough for the little housekeeper to really reach, a big-little iron, clothes pins one-third the size of real ones, a good-sized basket for the doll's washing and a little clothes line. To teach the little mother to sew, there is a miniature sewing machine to be worked by hand, a work basket containing a complete sewing equipment, plenty of cloth, white and colored, and a little sewing table modeled exactly after an adult sewing table. The possibilities of these little household toys are unlimited, and each one means the beginnings of domestic science for the child who uses them.

The child of this age needs outdoor toys, too: worsted balls, rubber balls, base balls, medicine balls, foot balls, and marbles of all sizes and colors. A novel variety of ball is made of cork, so light that it can hit a child full-face without hurting him, and so large and elastic that it makes a splendid playfellow.

Other good toys for out of doors include a strong dump cart for carrying earth, an exceptionally strong wheel-barrow, a watering pot with

a capacity of two quarts, and a set of strong gardening tools—rake, spade and hoe. A hoop, a flexible flier of good dimensions, a stout snow shovel and ice skates complete the out-door equipment.

We should provide at this age those toys that cover the child's relations with other children as he carries on, in make-believe, the social activities of his elders. Children should have toys that they may share and learn, in playing, how to be unselfish and fair and honest. The set of dishes that means "breaking bread" with some child neighbor, the dainty box of tiny stationery which the child uses in writing invitations, acknowledging courtesies or sending thoughtful messages to a friend who is ill; the out-door play house or tent that stands for the beginning of community life through play, these educate a child along social lines. Other play materials that bring about group constructive work in children: paints, scissors, scrap books, pictures, cardboard and construction paper, colored crayons and pencils by means of which a number of children may join forces and do original designing in making card-

board toys and villages, paper dolls and scrap-books help to give the boy and girl inspiration for studying the handicrafts and arts of the world *together*. This arousing in the play group a spirit of competition in design and friendly rivalry in achieving is valuable in child training.

A graded list of toys for children from six to ten years includes:

More Elaborate Dolls, dressed in character, perhaps, and with removable clothing.

Doll's Bed, with mattress, sheets and blankets.

Doll's Dishes, of tin, china or enamel.

Substantial Toy Cook Stove.

Broom and Dust Pan.

Biscuit Board and Rolling Pin.

Doll's Go-Cart.

Paper Dolls.

Toy Farm, with fences, trees, barn and animals.

Fire Truck.

Milk Wagon.

Carpenter's Tools, accompanied by some strips and squares of soft basswood for making toys.

Wash Tub and Board.

Stone Building Blocks.

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Picture Puzzles, illustrating the trades.

The Glue Books. These are cut-out books which the child can use in making cardboard objects, houses, farms, trains and the like.

Toy Grocery Shop.

Wheel-barrow and Shovel.

Wagon and Whip.

Paint Box, and paint books.

Tennis Racquet and Ball, good ones.

Battledore and Shuttlecock.

Medicine Ball.

Pigskin.

Bat and Baseball.

Roller and Ice Skates.

Sled.

Games about Birds, Historical Characters, Fishes, Animals, Authors and Various Nations.

Scrap Books for Stamps and Postcards.

Parlor Croquet.

Cup and Ball.



CHAPTER FOUR

PLAYS THAT TRAIN A CHILD'S SENSES

TWO children were at play in a nursery with two kinds of toys that seemed, at first sight, to be almost identical in their play appeal.

Frances sat on the floor in front of a complete and beautiful doll's house. It had very realistic furnishings, costumed dolls who represented a family and a retinue of servants from cook to butler, many rooms, each with its quota of furniture in tapestry upholstery, rugs and a telephone and beds—really everything that a mansion should

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have. But Frances fingered the toys listlessly; her eyes had no light of interest as she rehung a picture on the wall of one of the tiny rooms. Then she gave up the play altogether and went over to the window where she busied herself tying and untying the cords that held back the white muslin curtains.

Eleanor, Frances' little sister, was too engrossed in her play to even look up as Frances slammed shut the door of the doll's house. She was busily engaged with a toy stove that had a number of lid holes in the top. Eleanor's lap was full of diminutive pots and pans, toy skillets and kettles and doll-size china cups and saucers. She was not, as one would expect, playing cook. Instead, she was running one fat little forefinger around the curved edge of each of the round holes in the top of the stove in a curious, reflective sort of way. Then she would select a little pot, saucepan or skillet, running her finger in the same way around its lower edge, and then experimenting to see how nearly it would fit in one of the stove holes. After she had found just the right cooking vessel for each hole in the stove, she carried on

the same play with the other toy dishes, feeling of each and fitting on lids and putting the right cup in its own saucer.

To the casual observer there was nothing of note in this play. The children's mother happening in at just that moment urged:

"Frances, dear, why don't you go and play with your beautiful dolls' house? Eleanor, go and play with your sister."

She did not see the significance of the children's play. If a specialist in child brain growth could have looked into the nursery he would have seen a miracle. Frances tired of her toys because they gave her no opportunity for mental development through training her senses. Eleanor was using her toys to develop the "eyes in the finger tips." She was training in play her delicate tactile sense.

A child's senses are his soul windows. They are the only mediums by means of which knowledge of the outside world penetrates to his mind.

A baby's ideas about his environment are very confused and very different from ours. He sees one or two colors, sunshine, darkness, and the

vivid red of the ball or rubber doll that lies in his cradle. He knows the sweet familiarity of his mother's face, but this limits his form knowledge. He hears the music of his mother's voice but his mind is not able, as yet, to interpret all the color, sound and form impressions which they drink in.

Then the baby grows to be a toddler. Pursued by mother, nurse and bombarded with a volley of "don'ts," he gets into mischief. He puts things in his mouth, handles things, tips over things, breaks things.

"Johnny gets into everything," the mother of the active two-year-old exclaims. "I have to tie him up to keep him from turning the house upside down."

Poor, misunderstood two-year-old! Mischief is not his goal. He is touching, handling, feeling, tearing, smelling, because this is the only way he can gain knowledge—through the exercise of his senses. It seems as if the least we can do for Johnny is to give him those playthings that will help to train his senses. If we give him the right materials for his play, he will not disturb us by

interfering with our orderly household arrangements.

A box of the enlarged kindergarten beads that contains balls, cubes and cylinders in the rainbow colors, gives opportunity for a great deal of home sense training for the child from two to three years of age, if the mother will spare a little time to direct the play. To accompany the play have a carpenter make six small wooden boxes glued or nailed to a flat wooden tray for use in sorting the beads. The first and most simple play will be to take the colored spheres from the large box and put the red ones in one of the smaller compartments, the orange in another and so on, with no mistakes and without dropping a bead. This exercise trains the child's *chromatic* sense if he can be taught to sort the colors in their rainbow order: red, orange, yellow, green, blue and violet. Then comes *form* training as the baby puts balls in one of the small boxes, cubes in another and cylinders into a third. Soon he will delight in doing this *form* sorting blind-folded. Not only is the knowledge of color and form gained from this play valuable, but the fin-

ger skill necessary in handling the beads, which are only an inch in diameter, is wonderfully educational.

The sense exercise begun with these beads and the small boxes may be carried on farther. Let the three and four year old child use the tray of little boxes for sorting differently shaped and colored seeds, different kinds of cloth scraps, such as velvet, satin, linen and silk. And as the child's "eye fingers" grow more skilled, each of these exercises may be repeated blindfolded.

Certain kinds of blocks may be used for sense training. The nested blocks that may be bought for baby play are really educational. There are usually a half dozen or more of these blocks, and the sense exercise to be had with them are two-fold. They are taken out of the nest and piled up, one on top of the other and in the order of their size, the largest one at the bottom and the smallest one at the top. They may be slipped into their places in the nest again. The toddler's first instinct is to scatter the blocks, but if the mother will take a little time and show him these two sense exercises, he will repeat them over and

over again. He will feel the edges, comparing the different sizes, peer into the hollow blocks to see how large the space is, and measure with his eye the block that will fit the space. This is all valuable training for a little child.

For the child of four or five the differently cut blocks to be found in a good box of building blocks may be used for training the child's sense of touch. There are usually cubes, brick shaped, rounded and pillar-like blocks in these boxes. Encourage the child to play with these a good deal, feeling of them and running the small fingers along the edges. Then cover a block with a napkin or handkerchief and see if the child is able to tell what shape the block is just by the sense of touch. Very often a child will have difficulty in *naming* the block and so will seem not to have the necessary knowledge of form, but ask him to pick out a similar block from the others. This will be the real test of his knowledge.

Why do all children so love those puzzles in which many small pieces of wood or cardboard must be fitted together to make a complete whole, and those where twisted rings are to be taken

apart? Indeed, this puzzle love of the little folks goes on to manhood and womanhood, and it is an interest that has a brain longing back of it, the longing to use our fingers to work out mind problems.

Many of the common utensils of the home in which every child is so vastly interested have a sense training value. Instead of saying, "Don't touch!" show the little investigator that row of graduated tin pans on the pantry shelf in which he is so interested. Fill a large one and a small one with meal, or cereal, or sugar, and let the small fingers test the difference in weight. A pair of old fashioned scales is always a great happiness and education, too, to a little child, as he arranges the weights in order of their size, balances them in his hands, and in so doing trains his tactile sense and his sense of weight.

One little chap who had been most difficult to manage because his restless little fingers were continually busying themselves with grown-up's belongings was sent to visit his grandmother. Whether or not she discovered his mental needs, she exactly met them. She seated the little man,

eager for an opportunity to exercise his tactile sense, at the kitchen table, with a large, clean sheet of wrapping paper, a colored pencil, and a collection of cooky cutters, round, oval, scalloped and chicken shape. The child needed no word of instruction as to what the new play was. Grasping the handle of a cooky cutter he placed it firmly on the paper, drew its outline, removed it and began to fill in the outline with color. At first these picture cookies were irregular in outline and blotchy in color, but they soon gained evenness and regularity. The little boy drew cookies at intervals all that day and the next, and for all the time that he visited his grandmother. The play kept him so busy that he thought of nothing else, and it gave him valuable sense training and the hand control necessary before beginning the difficult motor activity of writing. The play had not hurt the cooky cutters—they could be washed—and it had greatly helped the little boy to gain motor control.

Some of the everyday playthings of the nursery may be used for some training. One little boy of four used a tray of sand and a bottle in his play

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for several days, pressing the bottle down in the damp sand and making a cylindrical hole in which it would fit. His mother watched him; then she found several other bottles, graduated in size from large to small, and showed the four year old how to make a series of holes in the sand, remove the bottles, and then fit each in its right hole again. At first the child made many mistakes, but the exercise held his interest, and he made hundreds of holes until he was able to find just the right bottle for the right hole with no mistakes. All this he accomplished with his fingers, working out the mind problem with his sense of touch.

Another baby found auditory training with a pair of horse reins to which bells were attached. His mother would play with him, taking the part of a runaway horse, and ringing the bells in different parts of the house, upstairs and downstairs, the little toddler discovering her by his sense of hearing. The game delighted and educated him.

The older home child finds training for the "eye fingers" in clay modeling and the use of a

box of carpenter's tools. The plastic clay is one of the best mediums for developing the child's sensitively delicate finger tips. A work bench, a plane, a rule, a saw and a hammer do more for a boy or girl than to develop their manual skill; they stimulate mind growth. Feeling of rough surfaces and planing them and feeling of them again to test their smoothness; measuring, sawing, fitting together, judging relative lengths and widths with the eye—all these most valuable sense exercises are your child's as he unlocks his tool box.

Once we realize that children are being educated when they use their fingers, their eyes, their ears, their senses of taste and odor intelligently, we will be able to better educate them at home. The child who meddles with the spice jar and the medicine cabinet has no evil intentions; instead, he is trying to educate himself. Let him smell a few pungent odors, telling you later, with his eyes closed, what they are. Then let him smell a rose, a violet, a geranium leaf, a lily or any other strongly perfumed flower, and then distinguish these odors with his eyes closed. Similar exer-

cises to test the sense of taste may be had with acid, sweet and bitter substances.

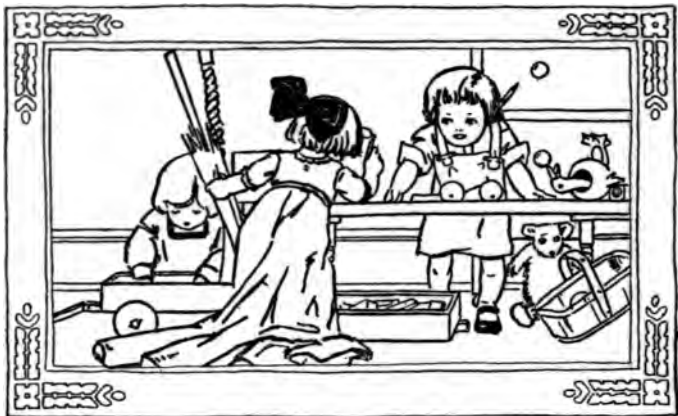
We must keep in mind the child's inborn love of sound and the fact that training of the auditory sense is quite as important a part of child education as is training of the little fingers. The baby pounds on his high chair with his spoon, his mug or a block; the three-year-old wants to blow a horn, beat a drum, or have a hand in some discordant sound just for the sheer sensuous joy of hearing it.

We may find toy musical instruments that will train a child's ear and prepare the way for his future musical education. The instruments range from a toy "baby grand" piano of beautiful tone and large enough for a little girl to play upon, to a dollar cornet which has seven stops and teaches a child the tones of the octave. Most interesting is a miniature hand organ, complete in its make-up, but built in child size, its shoulder strap, crank, and the weight of the organ itself being suited to a little chap's shoulders. There is also a Turkish tubeophone, a set of suspended brass tubes graded in tone so as to give the notes of

the scale when beaten with a wooden mallet, to be had. A Turkish xylophone, several sizes of zithers, musical horns and little snare drums are to be had, all warranted to wake to activity a dormant child brain and charm the ears of any child into an appreciation of tone and harmony.

Sense play is a type of education possible of carrying out in any home.

Your child's soul windows, his senses, are wide open, ready for the light of knowledge to shine in. Don't close them, and so stop his brain development by refusing him the opportunity to *touch* and *see* and *feel* that he needs. Plan his play to bring about sense training, and so help him to grow mentally.



CHAPTER FIVE

PLAYS FOR SUNDAY AFTERNOON



I WANT to begin my children's religious instruction at home," one mother decided. So she made her decision to establish a home Sunday School. The following Sunday saw its inception, and its success.

The dinner hour was moved an hour back in the Sunday program, which shortened the grown folk's rest period after morning service, but the children were fresh and ready for the delightful new experience. They had anticipated it, indeed, all the week, and the boy had been given the

privilege of inviting four of his cronies and the little daughter a few of her friends as their guests at the home Sunday School hour.

At two o'clock the children and the mother gathered in a sunny corner of the living room. What was going to happen? Mother's surprises were always beautiful ones. The children's eyes were wide and shining with anticipation, as Mother came in and sat down at the piano.

It was Nevin's Shepherd Song that she played to the children with no word of comment or introduction, but with deep feeling and careful rendering of the simple air. Plaintive and sweet the tones of the piano interpreted the tune of a shepherd's pipes, the call of young lambs, the ripple of a brook, and the thrill of bird songs. When she finished she explained the music to the children, telling them the symbolic meaning of each musical phrase and chord.

Then she gathered the children around the piano, and led their fresh young voices as they sang some of the old shepherd hymns that are always new and beautiful in their haunting tenderness: The King of Love My Shepherd Is,

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Jesus, Tender Shepherd, Hear Me, While Shepherds Watched Their Flocks By Night, and Shepherd of Souls. Billy suggested singing Baa Baa, Black Sheep, so his mother gaily acquiesced, and added some of the Kindergarten sheep songs: Little Lambs So White and Fair, This Is the Meadow Where All the Long Day Little Frolicsome Lambs Are at Play, and Like Small Curled Feathers.

After the children had sung to their heart's content, Mother instituted a sheep game to give vent to shut-in spirits and overtaxed muscles.

"There is a flock of little white lambs lost somewhere in this house," she said. "They are like these."

She held up a tiny lamb cut from white paper. "Run, children. Hunt in every nook and corner, upstairs and downstairs, and see who will bring me back the most lambs."

Some of the paper lambs were hidden under books, in the toy cupboard upstairs, in attic nooks, and in discovering their hiding places the children had a merry romp. While they were away from the room Mother quickly brought out

her surprise store of home Sunday School materials and spread them out on a long, low working table; a box of kindergarten Sunday School blocks full of carefully made pieces of wood that were just the right shape for building biblical houses, domed temples and towered walls. The box cost only a dollar, but it would afford educational play for many home Sunday School hours. There was a square of dull red modeling clay on a big board. A box of water color paints, a pot of paste, shears, gray mounting cards, pictures, pencils and white paper made a delightful array of busy work material that greeted the children as they came romping back to the room with their hands full of the paper lambs.

Mother designed a delightful task, at once, to each of the children. Billy and his special little boy friend divided the lump of clay and modeled grain measures for sheep to eat from, and even attempted a flock of unsteady clay lambs with tooth pick legs and cotton batting tails. Two more of Billy's friends played blocks, and Mother showed them how to build a sheep fold in which their paper lambs might rest, secure and safe

from mountain wolves.

The older children were given pictures of sheep, shepherds and sheep folds, and on a piece of paper wrote the title of the picture, the name of the artist and the period in which he painted, and last a text suggested to them by the story. When these story papers were neatly finished the children mounted their pictures on one of the gray cards to take home as a reminder of the home Sunday School. Mother had found all the pictures in art catalogues or the holiday numbers of old magazines, but they included *The Shepherd and His Flock* by Mauve, *The Holy Night* by Correggio, *The Good Samaritan* by Siemenroth, *A Sheep Pasture* by Corot, and *Raphael's Infant John*.

After the delightful handwork period Mother drew the children's chairs about her, and told them stories for a half hour. They were short stories, full of action, life and movement, and a stimulant to the children's imagination. She opened the story hour with the old fable of the *Sheep and the Wolf*, followed by a few stanzas of Browning's *Saul*, beginning, "Then I played all

the tunes that the sheep know as, one after one." Last she told them the wonderful parable of the Lost Sheep adapted for child understanding.

Any mother may institute a home Sunday School if she would rather have her children go to church for their first impressions of religion and find the beginnings of ethics at home. All that she needs is a love of little children, an appreciation and understanding of their needs, and the ability to adapt kindergarten methods to home teaching. The home Sunday School may occupy only an hour, perhaps, each Sunday afternoon, but it may accomplish more than a crowded, undisciplined Sunday School. It may begin with simple songs, the old hymns and kindergarten tunes. Hand craft may include drawing, bible pictures, making clay and cardboard models of bible architecture, vessels, and other objects illustrating the subject for the day, making scrap books of Madonna and other bible pictures and scenes that illustrate the lesson story and make facts real to the little child. Sunday stories may follow, and last may come the learning of simple texts.

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One central thought should be utilized each Sunday: heroism, utilized by the story of David, the miracle epitomized in the story of the raising of Jairus' Child, devotion to duty as seen in the story of Samuel or any other spiritual thought, all the handwork and scrap book construction hinging upon this one thought.

The first idea that we ought to associate with Sunday is that of *newness*. We all feel that this seventh day is our day of renewal; it is a time of wiping out old wrongs and gaining new strength. Let us make Sunday a *new* day for the children. There may be a newly budded or flowering plant on the Sunday breakfast table or the window sill of the living room. A new hymn or patriotic song may be taught to the children or they may hear a new piano selection. They may go for a walk to some new spot of interest, study one new sacred picture each Sunday, hear or read a story from a special Sunday story book, even play a quiet game that has some distinct association with Sunday.

These very simple Sunday activities for the home will make children remember, long after

the flower has withered or the memory of the walk has faded from their minds, the fact that their Sunday was a day different from others and for that reason the most important day of all.

The next Sunday thought that we need to bring to children is that of its being a model, best day. It is the day of perfection in doing, thinking and feeling. We must try and bring this idea to our boys and girls. In a measure we have striven to do this in putting "best" clothes on the children, but this does not make the right appeal to their emotions. A Sunday dress may make a little girl self-conscious, but a Sunday doll that needs a peculiar kind of thoughtfulness and care is a spiritual force in the life of the child. The boy's Sunday shoes may pinch his feet, but the Sunday bird book which he takes out to the woods for bird study Sunday afternoon is a means of making Sunday count for good in his life.

This idea of perfection should be kept in the minds in our homes on Sunday. Special, best table linen and different china usually saved for very important occasions in the home should be used, if possible, on Sunday. Books with beauti-

ful bindings and colored pictures, games of birds, historical characters or flowers printed in colors, a complete box of paints or drawing crayons, a best set of stone building blocks, a specially perfect toy, all have their places as part of the home Sunday outfit. They are unseen during the week. Their appearance and use on Sunday stimulates greater carefulness and forethought on the part of the children. Their happy activities with these perfect, attractive belongings stimulates in them a feeling of perfection. It makes Sunday, as it should be, the children's day of best things.

Then come the natural, historical associations of the day. How can we make the Bible vivid to children on Sunday? Bible stories are real to children when we give them something to feel, to make, to do in connection with them. Follow the children's Sunday School lessons carefully and determine how you can illustrate these at home. With the little child this will mean very concrete illustration. They will need to make scrapbooks of Bible pictures, dress dolls to illustrate certain of the characters, build with their blocks Old Testament architectural forms, mould utensils and

appliances of Biblical times in clay.

The older child will find Sunday profit in making abstract applications to his home life of some of the most appealing Bible stories. Well told, they will thrill him with the life of today. He will see and feel himself and his family in them. The duty of brother to brother is found in the wonderfully interesting story of Cain and Abel. The Abraham cycle is a summing up of so many of the duties necessary for the children in the home: harmony, kindness toward the weak, hospitality toward strangers and maternal love. In the cycle of Joseph, there are innumerable home applications. The child to whom Jacob has been made real through well told stories makes these affirmations:

“I should never take advantage of a brother in distress.

“I must not be deceitful.

“I should forgive injury.

“I ought to be tender toward the old and infirm.

“I must not be cowardly.”

He may even carry his reasoning so far as to

learn the depth and strength of paternal love and the subtle fact brought out in Joseph's imprisonment that a clever mind cannot be kept in bondage, even by iron bars.

All these Biblical truths may come to the boy and girl through Sunday story telling in which an opportunity is given to apply each story to everyday life.

Another important Sunday thought for older boys and girls is that of communion in its larger "together" spirit. This has, first, a family application. Sunday is the day when the head of the family is home and there is, perhaps, greater leisure for the mother. This allows for closer family relationship; father has a chance to become better acquainted with the children, the children can co-operate with both father and mother in some general activity, the point of which will be not so much the thing accomplished but the fact of accomplishing it together.

There is the everyday work of the home in which the whole family may take part as a unit on Sunday in order to bring about leisure time for other Sunday activities. To help father with the

garden and mother with the housework on Sunday, if this co-operation is brought about in the right way, will be good for the children. Then may come the other, unusual co-operation of the day. The whole family attends church together; they entertain, perhaps, a loved relative or homeless guest at dinner. Later all go for a walk, the object of which is to carry cheer or gifts to a friend who is ill or to study in field or woods some of the divine miracles of nature as shown in bird, plant and tree life. Later comes the home music or story hour in which the whole family joins.

The older children, especially the boy of fourteen to eighteen, should have the privilege of bringing friends to the home on Sunday. The parents should help in this Sunday entertaining, welcoming the friends of the son or daughter and serving simple refreshments, tea and cakes or sandwiches and coffee or cocoa. If this Sunday afternoon for the youth of the family consists of nothing but instrumental music, singing together or reading, it will always remain a potent force in the children's lives. We try to instil in children's hearts the ideas of charity and communion

with all mankind as a brotherhood in their spiritual training. If we can make these ideas real through actual experience how much more vital the training will be!

One of the most difficult phases of Sunday keeping for children is the attempt of the churches to bring to them a realization of the missionary field. This difficulty comes, also, from our mistakes in the methods of teaching. Instead of trying to stimulate the child's imagination so that he will be able to make a mental picture of people and places outside of his ken, we have adopted didactic methods, *telling* children about their heathen brothers instead of bringing these ideas more directly in the home.

Home study of the missionary field has a direct connection with the children's daily study of geography and history. Having in mind the different countries and peoples with which the children are familiar, help them to collect objects and pictures that will illustrate these. Indian, African and other primitive relics which include the toys, tools and household appliances of these nations may be observed and studied at any museum, and

pictures of these are often to be found in magazines and newspapers from which they may be cut for scrap book mounting. Special Sunday reading along these lines should be provided. Fortunately there are inexpensive books of this class which may be put into the hands of children and which will hold their interest because the text is in story form. The Little Cousin series has many volumes and each is the story of adventure of a child of some other country, describing the home life of the child, the dress and customs of the country. The series covers Panama, Turkey, Egypt, Armenia, Alaska and Africa, and is especially valuable for use in collaboration with missionary study. Other good books for this use are Peeps at Many Lands, Little People Everywhere, and Noah Brook's Historic Boys and Historic Girls. The latter volumes will be of deep interest to older boys and girls covering, as they do with great vividness, the period of the Children's Crusades. After becoming saturated with the background of these people who need their missionary efforts, the necessary self-sacrifice of the workers in these fields and the importance of sup-

porting their work will be made real to our boys and girls.

Spring and the first warm days of summer offer long Sunday afternoons which may be utilized for the benefit of the children. The Sunday afternoon walk will be the event of the week, and a pleasure full of profit, as well as enjoyment.

An observation of the habits of birds and domestic animals observed in the woods and fields may teach children how dependent they are upon the work of these, their dumb brothers, while the observation may be done in game guise, sharpening children's wits and lending greater interest to the walk.

What is that golden flicker, tapping away on the apple tree, doing for a child? He is saving the life of the apple tree. If he did not consume large quantities of the grubs which infest the bark of the tree there might be no crop of crimson apples, and perhaps no tree, even, with its wealth of leafy shade and its wide branches just made for swings.

What does the friendly cow which children pass in a neighboring pasture do for society? She

contributes many of the necessities of life. Without her the children would be deprived of the stout walking shoes which made possible the delightful walk on Sunday. She gave them life in her milk. She merits their unbounded gratitude.

What does Dobbin, the old farm horse, do for a child? He represents patient, uncomplaining service. He draws food supplies from the depot. He assists in the work of harvesting grains, fruits and vegetables. He gives pleasure as well as the necessities of life.

A group of children out for a Sunday afternoon walk may be asked these and other pertinent questions, and the child who can answer the greatest number is awarded as a prize, a place by mother's side, or the privilege of holding mother's hand.

The game may be played in a city street as well as the country. The children pass a baker's shop and are asked what is his contribution to the life of the home. How do the wheelwright, the blacksmith, the carpenter, the grocer help us? In what measure are we indebted to these busy workers for food, shelter and the daily necessities of life?

The game may be varied by tracing the dependence of birds, beasts and laborers. Upon what is the flicker dependent for life? Upon the child who spares him, the rain that quenches his thirst, the leaves of the tree which hide his gay colors? Who has the horse to thank for his daily living? The blacksmith who shod him. The farmer who shelters and feeds him. The driver who is kind to him. Upon whom is the blacksmith dependent? The miner who provides him with coal and iron, the carpenter who builds his shop, the baker who feeds him.

Once child thought is started along these lines and child imagination is kindled on the subject of the co-operation necessary to keep the big old earth going he will at once begin to apply the principle in his own life. One Sunday afternoon walk spent in looking for examples of the interdependence of humanity and nature may result in child gratitude for daily life that Sunday Schools often fail to teach.

Another Sunday walk may be devoted to trying to discover and apply principles of kindness. As the children tramp along a country road or a city

street, the grown-up who is the leader of the party may suggest that the children note and count, silently, for a certain distance all the instances of kindness they note. At the end of the prescribed distance, which may be as far as the end of the lane, or two or three city blocks, the children relate their observations to see whose eyes have been sharpest. The example of the man who drives his tired span of horses up to a trough to drink, the child who lifts the baby across a rough place in the road, that other child who sat by the side of the path sharing his lunch with a comrade, the boy who offered to carry his grandmother's bundles, all these instances are noted by the children who are out walking and form examples which they will imitate later.

In no way can children be so beautifully taught the wonder of life as when out of doors. Spring is the season of renewed, resurrected life, and at every step a group of children out for a Sunday afternoon walk will see illustrated the principle of life springing out of apparent oblivion, and death. There is a nest in the apple tree where a week before the children caught glimpses of the

mother bird nestling down on her little blue eggs. Today the nest is full of warm bird life as the young robins struggle in an effort to use their wings and reach the blue spring sky. Today the row of willows by the brook is draped in a shimmering, wind blown curtain of green where a fortnight ago there were only dry sticks of branches, and bare twigs. Today the gray earth has bloomed with hundreds of gold snowdrops and snowy white blossoms where a few days ago there was bare, dead ground and no life, apparently. Who performed the miracle? Who brought living, pulsating life from an egg, a dry brown stick, a patch of dead loam? When children are led to see with their own eyes the resurrection facts which are told as the earth is born anew each spring, they will learn the truths of the new birth of the spirit and will appreciate them more fully than through much preaching and many Sunday School lessons.

It is not imperative that all these Sunday activities be made a part of every Sunday in the home. One special plan for making Sunday different, or more perfect or more communal or more far

reaching than the other six days will be sufficient for making the day one to be looked forward to by the children and, more vital still, one to be remembered.





CHAPTER SIX

PLAYING INTO NATURE

THE whole earth conspires to unroll a nature picture book for the children in the summer. All that is needed is an adult finger to point out the pictures and read the titles. One mother, who was not too busy to go out of doors with her children in the summer, planned for every day of the vacation a device that was educational along the lines of nature study.

The youngest child found delight and hand

training in keeping a unique record of the weather. A square of tan book-cover paper was lined off into squares, thirty-one in all, one for each day in the month. The squares were large enough to allow of a colored paper circle being pasted in each square, and still leave some extra space. A yellow circle indicated a sunny day, and a blue one an unusually clear day. A white circle represented a cloudy day, and a gray one a rain storm. If the day were clear in the morning and stormy in the afternoon, or this condition were reversed, a circle, half yellow and half gray, or blue and gray, was pasted in the day's spaces in the calendar. The child wrote in a weather quotation each day.

"Now here hath come dawning another blue day."

"The rain is raining everywhere," or some other as appropriate.

Sometimes she cut out a little paper figure illustrating what she had done each day, and mounted it carefully in the square beside the weather record. There were many of these crude little picture reminders at the end of the summer—paper

umbrellas, baskets for the picnic days, little picture boats, paper carts for the days when there were straw rides, and flowers cut from seed catalogues to illustrate a day that was spent in the garden or in the woods, picking flowers. Making the calendar was a delightful way of teaching the child to use her eyes, and when school began in the fall she was ready to take up nature study with keener interest because all summer long she had been observing nature.

One of the older boys of the family who had his own camera kept a tree book. It was a note book with adjustable leaves so that the pages could be taken out and inserted at will where there were mistakes in the notes or added notes were needed. At the top of each page there was a blue print of an especially interesting tree, photographed, developed and printed by the boy himself. Beneath the photograph were notes classified under the following heads:

Location of Tree—Where it was found, kind of soil it was adapted to, and its uses in the neighborhood—whether it bore fruit, was used for lumber or decoration.

*Description of Leaf.**Description and Use of Fruits and Seeds.*

Keeping this tree book proved so engrossing and entertaining an occupation that the boy's sister decided to follow his example and keep a bird diary. The girl had no camera, but she ordered, through a local bird store, some colored prints of the more common varieties of wild birds peculiar to her neighborhood. Her note book was an old account book of her father's which she found in the attic, having one side of each page blank. Over the used side of each page she pasted the picture of a bird she had seen and studied. Opposite the picture on a blank page, she put her notes—when and where she had first seen the bird; how it built its nest, its migratory habits, and its peculiarities of song and flight. The little girl's bird book was really beautiful, and more full of education for her than the text book on ornithology which she returned to in her class room when school reopened.


It had suggested to her a wild flower book, also, which she planned to keep another season that she might know the blossoms of the trees, as

well as her feathered neighbors in the tree tops.

The baby of the family learned history and geography all summer in his sand pile. It was a delightfully generous pile of sand enclosed by a low board fence and dumped beneath a shady apple tree. Its joys were enhanced by a heap of smooth, many shaped pine blocks from a near-by carpenter's shop which the small boy used to build sidewalks, bridges and houses in the sand pile. With his mother's help, he learned how to lay out rivers, valleys, mountain ranges, and even tiny villages in the sand, using pebbles for building stones, and tiny twigs for trees. A set of dolls dressed to represent different nationalities formed the basis for other delightful sand pile plays. The Indian doll lived in a brown cotton wigwam and cooked over a little iron kettle hung on twigs. The Esquimo doll had a village modeled of sand and covered with cotton batting snow. The Dutch doll lived beside a sand canal, its banks lined with paper tulips of the brightest possible colors. The resourceful mother dressed these dolls in their representative costumes from scraps in the piece bag and she was the manager

of the sand plays, enjoying them as much as the child who was learning national customs, land divisions, and a certain amount of story history in his pile of dirt.

Another vacation scheme that proves of inestimable value in a child's life is to let him try and earn his home board, putting it, of course, at a minimum rate—not over a dollar a week, and usually less than that. Children cannot help but take home for granted, and who would have it otherwise? From the moment of their birth, they are fed, clothed, tended, loved, until they come to look upon food, clothing and air as being an understood part of their environment—as much to be expected as the air they breathe. The necessity of earning a small amount of money during the summer which will be paid into the home cash box as the child's part of his daily expenses is a way of giving him, through play, a feeling of responsibility, and the beginnings of forethought. Let him sell produce from his flower, vegetable, or herb garden; keep chickens or pigeons; sweep the piazza and paths; do anything honest by means of which he can earn some-



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thing. Then accept the share of his earnings which the boy pays for his summer board. It will make him realize how much home means when vacation is over and he is relieved of the responsibility of earning as he takes up his school work again.

Doing the home marketing is a new and educational form of summer occupation for the little girl. Provide her with a dainty new market basket, a memorandum book and pencil, and the money for the day's household supplies. Let her make out a list every morning of the food that will be needed in the house during the day; encourage her in trying to lower the day's household expenses; and help her to keep daily expense accounts. It will seem like play housekeeping to her, but she will receive a more valuable training in household economies than any she may obtain in school; and the mathematics of her marketing account book will exceed in common sense the arithmetic of the school books.

A boy whose father is a librarian spent a helpful summer not long ago collecting and working over clippings. The attic of the old farm house

where they spent their vacation was full of old magazines and newspapers. There were many old ledgers, also, with index pages. These the boy took down to the roomy, wind swept piazza and equipped with a cheap card file that his father had given him, a pair of clipping scissors, a pencil and paste pot, he went to work. He made scrap books of stories that interested him, using the old ledgers for this purpose and decorating the margins of the pages with little pencil sketches of his own to illustrate the stories. He filled one book with clipped poems that he liked and another with facts about unusual things that he wanted to refer to later. In the card file he put clippings, alphabetically as they appealed to him under such headings as, animals, battles, construction, diving, and the like. He even learned and put into practise a system of cross filing that taught him to use his mind in a new, analytic way.

This vacation occupation did not interfere in the least with the boy's outdoor activities. He always worked in the open for his mother was wise enough not to mind a littered piazza. When

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he wanted to swim, or fish, or play with the other boys, he did. His play clipping bureau was his mental stimulus during the summer and helped him to turn into channels of education the instinct to catalogue that he had inherited from his father.

This play is suggestive for other children. Almost any child from eight to ten years of age will enjoy cataloguing which is really only a development of the scrap book play of the little child days. A card file with indexed leaves may be purchased for as small an amount as twenty-five cents and it may be turned to all kinds of educational vacation uses. It may hold a collection of vacation picture postcards, time tables or other treasured childhood reminders of vacation jauntings. If the vacation kit includes a typewriter, interesting notes of vacation trips may be typed by the children very briefly and these may be filed for future reference. The little daughter who loves to cook may experiment with simple recipes and file her proved ones for jelly, cake or candy in a small card file, in this way preparing for her future home making. The boy

who has showed a taste for history or geography in school may file newspaper clippings that have to do with places and current events. Such a file may be used for descriptions of games, simple parties and ideas for making toys.

An old bureau or chest of drawers holds untold possibilities for vacation collecting. Set in the barn, summer house or wood shed it is quite out of the way and offers the bright boy and girl a chance to store away all their precious hordes of garden, field and woods.

It may have a garden drawer. Plants or vegetables that have shown unusual growth and beauty may be watched by the children and the seeds gathered. In labelled paper bags or boxes the seeds may be saved in this drawer for another year's planting and it may hold, also, a home made garden book in which dates of planting and blooming and fruition are set down.

In another drawer, materials for summer craft work can be hoarded; large, bright seeds, small cones and rose hips that show possibilities of stringing to make Indian necklaces and armlets, feathers from the barnyard that can be utilized

for decorating an Indian head dress, dried grasses and pliable twigs that can be woven into baskets, and wild berries to be used for dyeing. Strong scissors, glue, linen thread, a good Scout knife and coarse needles should be included.

Every child should have a camera and learn to use it in the best, most artistic way in the summer vacation, but if this is not possible, fill one corner of the vacation cabinet with materials for blue print work. This makes possible a most valuable kind of vacation collecting. Blue print paper bought in large sheets at a draughtsman's supply shop is very cheap and a printing frame can be had for a very low price. The only other necessary materials are a good ruler, scissors and paste and a blank book for mounting the finished prints. Exposure to the sun is all that is necessary for making very beautiful prints and wonderful subjects are to be found in different varieties of wild flowers, leaves, ferns, and grasses. In mounting these sufficient space should be left on the page for the child to make such notes as he can about the print; the name of the flower or other specimen, where found, when,

and any other interesting facts in connection with it.

A group of neighborhood children had a happy vacation recently collecting costumes for "dressing up." No one child had a complete set of costumes for all the historical and fairy plays that they wished to enact but by gathering scraps and bits of things and cast off finery here and there and turning one of the children's barns into a wardrobe and costuming shop, wonderful results were accomplished. The mothers gave lavishly of their piece bags and their time when the latter was possible; an older girl acted as wardrobe mistress, and the boys and girls worked like bees. Gilt paper crowns and mosquito netting wings, robes for kings and queens made from plush window curtains, even gorgeous bead jewelry grew under active fingers. An old fur rug made the costume for Red Riding Hood's wolf and a discarded sheet decorated lavishly with pink roses cut from scraps of cretonne gave the material for Little Bo Peep's costume.

The boys made swords of lath and shields of cardboard, covering them with gilt and silver

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paper. They collected old kettles for the tinkers in the story of Robin Hood to drum upon. They built a throne made from an old arm chair mounted on packing box steps and covered with red flannel and huge gold paper lions.

Each costume was labelled and hung carefully in its own place in the barn under protecting curtains. They were versed in playing their loved fairy tales and historical stories in the sylvan surroundings of orchard, woods and lawn. The most important value of this vacation play was the thought and care that went into collecting apparently useless materials and turning them, through thought and skill, into something really beautiful and worth while. Any other group of children may do the same. To help them in their dramatic play after "dressing up" there are new books of stories, prepared in dialogue for just this use.

Children will find much interest and value in making vacation collections of objects that they can use in playing games. Such materials are almost countless. Dried pine needles make delightful filling for paper muslin or silk bean

bags. They are soft and pleasant for summer use and the children can make them themselves. Willow twigs can be bent into hoop shape, bound together with dried grasses and used with long, straight branches for playing the old fashioned, healthful game of grace hoops. The tough, tall pine cones make splendid ninepins if those of comparatively equal size are selected, placed in rows on piazza or lawn and knocked down with a small rubber ball. Blocks of wood of the same size, color and shape but of different weight can be prepared and the children will enjoy sorting these, blindfolded, into different piles—those that are light in one pile and those that are heavy in another. Bits of bark from different trees may be handled, the child being blindfolded, and he may try and tell from what tree it was taken. Nuts of different kinds and pieces of stone of varying size and degrees of roughness may be used in a blindfold touching game in the same way. If the child cannot tell the name of the nut or the bit of quartz, marble, mica or other nature object, he may point to it. These are really valuable games from the point of view of the mind development of the child.

There should be other collecting, as well, in the summer. Half the battle of a helpful vacation is won for the children if the mother is prepared for the children's busy work needs. All during the months previous to the beginning of vacation the mother may lay plans for summer occupation work for the children. Hints from periodicals for valuable games, simple forms of entertainment and handwork can be collected. It will be valuable to classify these in relation to the age of child for which they are planned and, also, make some further classification as: occupations for rainy days, for out-of-doors, for the child alone, for a group of children, for Sunday, for quiet play, for active play and the like. These clippings may be kept in an indexed scrap book and will be found invaluable for vacation use.

The home library should contain one or two good books on children's collections; of stamps, minerals, wild flowers. A good book of games and one of stories of the outside creatures, insects, birds and bees are valuable, and for the older boy a book on forestry or camping should

be provided. Equipped in this way and helped by a little adult supervision, the children will find not one idle hour in the whole vacation.

The child who lives near the seashore can utilize collections of shells in various ways. They may represent toy animals in a little farm that he lays out in the sand with bunches of sea weed for orchards. He may glue them to boxes for making work baskets or treasure cases; glued to cardboard figures they make very realistic sets of dolls, the features being done in ink or water colors. Stuffed with cotton which is afterward covered over with a scrap of bright silk glued to the edges of the shell, one makes a shell pin cushion. Two such stuffed, covered shells fastened together with a glued silk hinge make a needle case.

The possibilities of a collection of straight sticks or twigs of various lengths are innumerable. A group of children of my acquaintance whose father is a college professor of science spent one long, lovely summer vacation in their mountain camp making twig bungalows. They collected twigs that they found on the ground so that there was no possibility of spoiling the

trees and practically all of the work was done out-of-doors and near the source of supply, the woods. A square of rough brown straw board made the flooring of each little house and upon this the twigs cut to equal lengths were glued in place, log cabin fashion. A pointed roof of twigs was glued into place thatched with moss, which gave the bungalow a most artistic finish. When the glue was perfectly dry, the older boy, who was the proud possessor of a sharp jack knife that had a small, pointed blade, cut out doors and windows. These openings were strengthened by twig casings, glued on.

Each child made his or her own variations in these twig bungalows according to individual taste and interests. Some were large and some small. Some had room divisions made of larger birch twigs that had the bark on. One had a decoration of acorns glued to the edge of the roof. One had a rock foundation and some tiny evergreen trees stuck in the earth about it. When it came time to leave the camp, the children had laid out in a sheltered spot near it a miniature camp of these little twig houses that would last

the season's wind and weather and which they dreamed of all winter in the city, peopling it with squirrels and mice and chipmunks and all the other of their shy little outdoor brothers. The play had meant untold development for the children.

The play and handicraft as well as intellectual possibilities of childish collections of small, bright stones, pebbles and nuts are almost unlimited. The very little child loves to simply handle them, gaining sense impressions of their texture and form. This instinct may be utilized for educating the senses of certain very typical stones and nuts; smooth granite, quartz crystal, mica, the English walnut, horse chestnut, acorn, hickory nut and peanut to be offered to the child who has been blindfolded that he may name them by the sense of touch alone.

Later the children may learn to count by putting a certain number of pebbles or small nuts or large seeds such as corn, squash or melon in a series of little boxes or empty baking tins. This nature play is engrossingly interesting to all children; it holds the element of measuring for them

which always holds a little child's attention and number combinations and relations are quickly learned as the tiny objects are transferred from one box or tin to another.

An occupation with pebbles, large seeds and nuts that leads to drawing is for the children to outline pictures with them. The floor of the wide piazza, the grassy surface of the lawn, a smooth stretch of beach or pineneedle carpeted woodland or the barn floor all offer opportunity for this nature play. It is peculiarly beneficial for the body of a little child because it gives opportunity for stooping, squatting and kneeling which utilizes the larger muscles. The nuts or pebbles can be laid in as straight rows as possible which can represent paths, walks or railroad tracks and give the children an idea of parallel lines. Then they may lay out squares, circles, oblongs and triangles that may be garden beds, fields in a make-believe farm or room in a doll's play house. Soon the children will begin to invent designs, outlining leaves, trees, flowers and even human figures. It is an easy step from this to drawing similar forms with crayons or large pencils.

The despised burdock of the country roadside offers nature play for the outdoor child. How marvellously the myriad tentacles of the burrs interlock to fasten themselves together! What delicate tactile skill it takes to handle the fascinating, prickly little green balls without scratching small fingers! Baskets for holding the small, perishable treasures of a country walk; bits of broken birds' eggs, tiny bouquets of flowers, rare leaves or even a tiny fern, roots and all, can be made of burrs. Whole sets of small furniture can be made of these, upholstered with leaves, and for a burr furnished room in some sunny field corner a set of braided grass rugs, fairy size, can be made. Best of all are the burr dolls that can be made. They look aboriginal and set afloat in bark boats in some swiftly flowing brook they may be watched as valiant little explorers setting out to discover and conquer new shores.

One family of outdoor loving children took long expeditions hunting discarded birds' nests. There are many of these for sharp child eyes to discover as most wild birds prefer to build anew each season and to find these "to let" bird domi-

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ciles increases the child's respect for the occupied nest hidden, often, close by. They found the cup-like humming bird's nest, the nest of the vireo, the song sparrow, the oven bird—all the previous year's building and all to be had for the asking. They studied the nests at home, comparing them with the pictures in their nature books and finding the building methods of the little feathered maker. Then, provided with different colors of plasticine, they modelled the birds themselves as well as they could, copying the anatomy and coloring with a good deal of skill. The eggs were modelled too and the children were provided with an inexpensive cabinet in which the nests and models were placed for keeping and enjoying all winter.

There are wider uses too in the best development of our children of the nature playroom which they love. The home nursery is planned having in mind the effect of good color and harmonious line and quiet and happiness upon the growth of the children who live in it. Out-of-doors we may put children into the most beautiful possible environment for their play and we should help them to feel this environment.

It gives them the most lavish, saturating sense impressions possible in life. To see the varied greens and browns of woodsy walls, the vivid greens of grass and the kaleidoscope tints of flowers that make nature's carpet; to watch the shifting blues and golds and rosy hues of the sky roof—this is training in color that no home or school can teach. To learn to listen for the faint flute call of a thrush at sunset, the evening chant of the vesper sparrow, the lullaby of the cricket chorus, the madrigal of some rippling brook, is to train the hearing to exquisite fineness. They will soon find the power of hearing the almost inaudible sounds of nature, the vibration of wind in grassy fields, the silken rustling of leaves, the flutter, buzz and hum of the tiny creatures of roadside and wood who make up the background of outdoor orchestration.

Children need, too, the large tactile experiences that come from a natural, free life in the open. They need to wade and go barefooted and feel the dermal saturation of wind, mist, sod, sea, heat, frost and all the other elements of nature. They must run and race and prick themselves

with briars and scratch themselves with stones and wallow in the mud and wash themselves in the sea. It is through these exuberant experiences of the flesh that penetrate to the very soul of the child that the senses are stimulated and refined for an appreciation of the truly great things of life.

Every child is hungry for them; we must feed our children this strong outdoor food.





CHAPTER SEVEN

PLAY THAT HELPS WITH SCHOOL WORK



THE average boy and girl finish High School and, as their report cards and diplomas state, have also finished natural science, grammar, arithmetic, composition and physiology. It is questionable if manhood and womanhood would see the finish of our possible application of and research in the miracles of science, words, numbers and the human body. Yet we require that the school mas-

ters teach our children, not a working basis and curiosity for further research and application of these branches, but only enough facts and tables and verbs to enable them to *pass*.

This would seem to have been our great mistake in the educating of our children. We have stimulated our children to work, like puppets, for a temporary goal—that of completing and then dropping such subjects as spelling, composition and arithmetic. We have led them to lose sight of that greater goal, successful application to their life work of what they learn in school.

The trouble with the schools has been an over emphasis upon the abstract and neglect of *experience*. It is the easiest thing in the world to teach a child to read from a printed page and remember long enough to set it down upon a piece of paper, "Two pints make one quart." It is the difficult art of teaching to bring to the school room samples of wet and dry measures and to give thirty to fifty children a chance to measure pints and quarts of water, grain, flour and milk. This, however, is the difference between education that is temporary and education that lasts. The boy

who has studied cubic and plane measurements from his book and then takes a position in a wall paper store or is apprenticed in a building trade is likely to lose his job. His training has all been abstract. But the boy who measured the wall space in his school room or the floor spaces, computing how many square feet of wall paper or how many yards of carpeting will be needed to cover it, comes to a similar job with a working basis for success. His arithmetic is a matter of inches, feet, yards and rods computed from experience in measuring real things.

A small boy was asked, "How long is a rod; show me."

He drew an infinitesimal line on paper, "It's that long on my arithmetic page!" he explained.

A little girl saw a sublimely beautiful mountain for the first time, its summit touched with the rosy light of sunset.

"What is that?" her voice was full of wonderment.

"It couldn't be a mountain," she stoutly denied after her father had explained it to her. "I've seen mountains in school; my teacher

showed them to me. They're something like long feathers drawn on a geography map."

It is so from Kindergarten to High School. Our children study ores, flowers, animals, birds, numbers, words, insects, colors, history and all the rest of the kaleidoscopic parts of the varied school curriculum, seldom handling, seeing or using these in their life relationships. This is worse than useless. It is almost a crime for it often kills that most fragile, precious flower of the child mind, interest. After having studied the multiplication table laboriously for a year a child has lost the vital interest in its arithmetic wizardry which would come from utilizing it in combination with things.

"I never could remember seven times seven," a little lad confided to me, "but one day when the teacher wasn't looking each of the boys in my aisle passed me seven of their marbles—there were seven boys—I counted them. Teacher kept me in for dropping a lot of Edgar's migs, but I didn't care. I never forgot seven times seven is forty-nine after that, you bet! Why, it looked like all the marbles in the world."

Owing to the necessarily large classes in most of the public grammar and high schools, and the long established system of gauging what a child knows by the amount he can memorize and put down on an examination paper at each term's end, the possibility of putting "knowledge through experience" into the schools is distant.

But what is to prevent our giving children experience that will educate at home? Can't we follow their text book knowledge and clinch it with touching, handling, seeing, measuring, collecting, weighing, comparing and all the other experiences that will educate? Luther Burbank says:

"Every child should have mud pies, grasshoppers, water bugs, tadpoles, frogs, mud turtles, elderberries, wild strawberries, acorns, chestnuts, trees to climb, brooks to wade in, water lilies, woodchucks, bats, bees, butterflies, various animals to pet, hay fields, pine cones, rocks to roll, sand, snakes, huckleberries and hornets.

"A fragrant bee hive or a plump, healthy hornet's nest in good running order often become object lessons of some importance. The inhabit-

ants can give the child pointed lessons in caution and some of the limitations as well as the grand possibilities of life; and by even a brief experience with a good healthy patch of nettles, the same lesson will be still further impressed upon them. Thus, by each new experience with homely, natural objects the child learns."

It is the only kind of education for efficiency, this of experience. As very practical, valuable home occupations which will help the boy or girl to work out through real experience the text book knowledge of the home I would suggest the following, less possible of carrying out in school, but easily adaptable to home conditions.

Mathematical Experiences

Receiving a weekly allowance and keeping a daily cash book.

Measuring boards for building toys.

Measuring the rooms of the house, door space, the windows and floors.

Laying out sand or dirt villages geometrically.

Laying out gardens.

Playing games that call for counting or quick recognition of numbers and number combinations.

Doing marketing for the home.

Counting change.

Making cardboard toys that call for accurate measuring, cutting and pasting.

Measuring and weighing kitchen supplies.

Estimating the possible contents of kitchen utensils; cups, bowls, pots, pans, in terms of liquid and dry measure.

Conducting a small home business; marketing garden truck, eggs, selling papers or magazines, etc., and keeping records of it in a business like way.

Cutting and making dolls' clothes.

Language Experiences

Hearing good stories at home.

Telling stories in the child's own words.

Dramatizing stories.

Keeping a diary.

Conducting a correspondence with a child friend or a loved member of the family.

Labeling garden plots, seeds and home food supplies, such as jam, jellies and preserves.

Keeping a grocery, market and laundry list.

Playing such games as anagram, spelling

match, quotations, authors and word building.

Keeping a card file of picture postcards and noting interesting facts about each.

Supervised home reading of the classics.

Using the children's room of the local library intelligently.

History Experiences

Playing games of historical character.

"Dressing up" as historical characters.

Simple home dramatizing of events in history that are being studied at school.

Visits to historical collections in museums or to spots of historical interest.

Drawing and coloring historical costumes, national flags.

Making puzzles, utilizing historical pictures.

Making scrap books of historical scenes.

Each one of these home experiences will fit the exigencies and scope of the average home. Each one will find ready and eager interest in the children. Each one will make text book knowledge a real, vital force in the life of a child, because it will set a new prize upon learning, not a report card but the possible life use of a bit of knowledge.

This application of text book knowledge to the everyday life of the house has an important reaction upon the development of the individual child. It often results in a child's showing natural tastes and interests that indicate his vocational interests.

There was a boy whose family took his building blocks away from him because he made so much noise when he played with them. He always attempted intricate construction with them—bridges, big office buildings, houses with front stoops, windows and doors. Very often his blocks proved to be not in the right shape and of insufficient evenness for these buildings, and when the boy discovered a shaky underpinning and unsure foundation he threw the entire pile of blocks down with a crash to the floor. It looked like impatience. Perhaps it was impatience, but of the right sort—the fine scorn of crooked things that spells success in life. Why shouldn't the boy knock down with one quick sweep of his fist the imperfect thing that he had made? What would have been the educational value in taking down the faulty building, block by block? We employ

day laborers to wreck a building, carefully, one stone at a time, but our highly paid architect indicates with one fine, bold sweep of his pencil the reason for tearing it down. So with the boy. He was impatient of his own failure to secure height, breadth, beauty with his blocks, and he threw them down that he might try again, with better, more finished results, perhaps.

His family couldn't endure the noise he made so they scolded the boy and took away from him the play medium through which he was trying to work out his natural bent. If they had been far-seeing they would have provided him with the best made blocks to be bought—blocks that were geometrically built and would fit. They would have given over a room to their little architect in the making; they would have stuffed their ears with cotton; they would have resorted to any measure in order to give their boy a chance to play at being the master builder, whose impulses flooded the little chap's soul.

The work that is counting for most in the world today is the happy work, the work that is accomplished cheerfully because it is the worker's *own*

and he is giving vent to his own peculiar, inventive impulses in doing it. It is play for the worker. The surgeon finds his greatest recreation in life saving by hazardous means. The explorer joys in his perils. The lawyer discovers a peculiar fascination in briefs and wit duels.

The man who doesn't like his work seldom succeeds. The man who likes his work has always liked it. He wanted to "play it" when he was a boy.

"I'll never get any farther than this," an English instructor in a small normal college once said. "Why not?"

"Because I don't like it."

"Why don't you take up some other line?"

"Because I don't *know* any other line. When I was a boy I was wild to be a chemist. I used to run away from school to hunt for herbs in the woods, and sit up nights reading about them in the dictionary. I used to dose all the sick cats and dogs in the neighborhood, and I had a small laboratory in the cellar. I wanted to be apprenticed to the town druggist and learn practical chemistry, but when I spoke to my father about this he

smashed my test tubes and forbade my ever speaking of being a druggist again. You see, he thought it wasn't a gentlemanly calling to sell herbs over a counter, so he sent me to college. I'm here today at a salary of \$900.00, after a \$2,000.00 education. I could have educated myself for nothing behind the counter of that village apothecary and made something big of myself."

There was a little girl whose parents thought her cruel. She amputated the legs and arms of her dolls, poulticed them, dosed them with chalk and water, and cut off their hair. She put her kitten's legs in splints and pulled off grasshoppers' wings to find out how they were put on. Her parents scolded her, punished her, took her dolls away from her, deprived her of animal pets—did everything but try to discover *why* she was interested in anatomy. Today she is one of the tenderest of woman physicians, successful, wealthy, her whole life devoted to healing and making over human bodies.

We should study the play of children, having in mind discovering their specialization—for children are wonderful little play specialists, work-

ing out the careers that were born with them as they play with their dolls and engines and blocks. Then we must provide them with proper play things.

Sometimes there is just a plain "little mother" born to us. She needs one very serviceable, human doll whom she can bring up from baby doll-hood to grown-up doll-hood, just as she is going to bring up her own little girl of tomorrow. She needs a tiny work basket and dolls' dishes and a doll's bed and a wee broom and a flat iron and all the other homely, beautifully symbolic imitations of a woman's tools of service.

There is the boy who is born an architect. We should select his blocks with all the care that we are going to use in selecting his school of technology. He should have blocks that are accurately cut for accurate building. He should not be limited to cubical blocks, but should have half cubes, bricks, pillars, column bases, colored blocks, stone blocks, any sort of building material that will give him freedom in expressing his ideas in play. Later when he has outgrown blocks and wants to create more permanent buildings in his

play, he should have plenty of soft pine waste to saw and nail, giving him the opportunity he longs for to work out his building instincts through play.

Sometimes a child scientist slips into our midst. In almost every instance he is misunderstood. He tortures insects and animals, carries worms and bugs home in his pockets, and destroys flowers and robs birds' nests, so we think that he is criminal in his tendencies, and we deplore his apparent cruelty. But this little scientist of ours is destructive, cruel, that he may force the science information he wants from Mother Nature's closed lips. He wants to learn insect, animal and reptile anatomy. He wants to discover how a flower grows. He wants to learn the nesting habits of birds. We should help him to discover these facts through the happy medium of play and provide him with those play things which will help him to learn nature truths. He needs birds, flowers and animal games; a garden and substantial garden tools in the summer, indoor gardening in the winter; an aquarium; home pets; tools for making seed boxes to set up outdoors to attract the wild crea-

tures he wants to study; good picture books that will guide him along this play road to science. Gradually, through this play, the boy will find himself; his apparent cruelty will lose itself in the reverence he discovers for live things as he watches them and helps them grow, and he will find his nature study in the schools pleasantly familiar because he has learned so much of it in his little boyhood, through play.

A child whose mother had a strong but unsatisfied literary bent showed the greatest delight in playing at "being an author" when she was able to only hold a pencil. She would busy herself for hours scribbling make-believe stories on scraps of paper, reading them aloud after they were finished, and then putting them in old envelopes for imaginary mailing. The child's mother encouraged the play, providing her with all the paper and pencils she wished and listening with careful interest to the stories the little girl read from her scribbled pages. Instead of buying the child dolls, doll houses and the other ordinary toys that most girls love, the mother provided her with a desk, plenty of paper, envelopes and writing material, a miniature scale for weighing mail,

a bookcase and the nucleus of a library of the world's best child books. She helped the little girl to keep a diary. Together mother and child started a "Write Your Own Stories" scrap book, a blank book in which the child pasted pictures that interested her, and about which she wrote stories on the opposite pages. When the child reached the high school stage of her development and showed a love of English subjects and a marked distaste for science and mathematics, her mother made arrangements with her teacher so that she could select as much English as she liked, making other subjects secondary.

Today the little girl who played at being a writer is one. She found an inherited natural bent; it was encouraged through her play, and she has found success in the vocation of letters.

We are discovering that play is a medium through which children find their success in life—through which they play into their father's business. Our part is to help these small apprentices in their life business by giving them the play tools they need, by putting into their hands the playthings they need to help them to turn learning into doing.



CHAPTER EIGHT

PLAYING INTO USEFULNESS



KEEPING your child out of the kitchen isn't a kindness. Rather, it is almost a neglect of a necessary phase of the child's home education. We fail to realize how golden in a child's eyes are all the gray homespun threads of the household fabric, how touched with magic are the everyday occupations of the home. Familiarity with, and participation in, the work of cook, laundress, seamstress, gardener, does not mean that we plan to make cooks,

laundresses, seamstresses and gardeners of our children. What it does mean is a broadening of all child sympathies, developing in children an understanding and appreciation of the complexity of the machinery behind the serene surface of the home, and a certain amount of training for home making in the future.

Children delight in nothing so much as imitating in miniature the occupations of grown-ups. They love to play at being dolls' dressmakers, milkmen, icemen, nursemaids—even washwomen. It is always safe to be guided in a scheme of education by the play instincts of childhood. So in the difficult business of training a child for future home making, we may build upon the interests bequeathed to every child by Mother Nature, and begin educating for usefulness through the happy medium of play.

Provide the small daughter with adequate toys for playing at keeping house on a small but intensive scale. A large toy washing set, including water tight tubs, miniature pulley, clothes pins, small iron, clothes basket and ironing board ought to find its place—not in the playroom—but in

every home laundry, kitchen or on the back piazza. Here the small girl may have her weekly washing and ironing days when she sudses, rinses, dries and sprinkles and smoothes the dolls' clothes. Never mind if this play does cause your washwoman to leave. Of course *you* will not mind the slight inconvenience of having a dolls' washing done under the nose of the family wash. It will mean that your child will know the A B C of this homely, beautiful weekly cleansing process and whether she has to do it when she grows up or pays a hireling to do it for her, she will appreciate its dignity and the labor of it. Toy dishes for the little girl should be selected for play use in the kitchen or for real use on a tiny tea table larger than the ordinary dolls' table. It is possible to find little enamel cooking utensils at a toy shop, plates, pots and pans large enough for real cooking on a small scale, under mother's direction in the kitchen.

With doubled delight will a child hail one day each week spent in the kitchen in the preparation and cooking of simple foodstuffs. Toast, custards, apple sauce, thimble biscuits, ginger bread,

plain sponge cake and sugar cookies may all be made by the little cook as an addition to the dolls' larder or her own afternoon tea-party when some of the neighbors' children are invited to share the feast. Preparation of fruits and vegetables for cooking and serving, the making of simple salads and how to set a table may also be taught by this daily play in the kitchen and with toy dishes and miniature sets of pewter knives, forks and spoons. Most of all will this play develop a child's domestic instinct and, while brain cells are active and plastic, "make a cook of her," which every girl, whether she is rich or poor, ought to be.

The small boy may have his share in this household play, as well. Provide him with a tool chest, equipped and arranged for "tinkering" about the house—putting in nails, books, adjusting pictures, mending broken locks, and nailing in place loose boards. One boy whose mother tried this plan with him discovered to her delight that not only was the little lad doing the household "tinkering" but he was inventing household helps and labor saving devices as well. He noticed that the chair in which his mother sat at the kitchen table

was so low that she was obliged to reach for objects that stood at the back of the table; using pieces of kindling wood he whittled out four even blocks which he nailed to the legs of the chair, making it a comfortable, convenient height. He made a rough stool, also, from a section of a log, using kindling wood for legs, for this same kitchen chair—an addition to his mother's comfort. He made a "cold storage" box from an old soap box with shelves, bracket supports and perforated air holes and nailed it to the nursery window sill for the baby's milk bottles, thereby saving his mother the strain of going up and down stairs with the bottles. Also he made extra shelves and put them in the cellar for holding preserve jars and the tulip and hyacinth bulbs.

One mother who believed in establishing the habit of being useful to her children while they were little and through the medium of play, gave over some slight responsibility in regard to the care of each room to the children. The grandmother's room was the small daughter's care, and it was her happy duty to see that the curtains were always drawn sufficiently to let in all the

sunshine that was possible; she kept grandmother's work basket in order, picked up pins and sewing scraps from the floor and watered the geraniums that stood upon the window sill. The nursery was kept in order, and the baby's toys were picked up by this same little girl. The boy of five looked after his father's comfort in the library, seeing to it that his desk was tidy and provided frequently with fresh blotting paper, that the newspapers and periodicals were kept in orderly piles and father's slippers and dressing gown were laid out in readiness for his home coming each evening. This care was looked upon by the children as only play, and it resulted in a friendly rivalry among them to see which room, grandmother's, the nursery or the library, would show the results of the most thoughtful care on their part. More than this, it established the habit of being useful in the children's minds through their happy play.

Tasks carried out in the spirit of adventure are clothed with the fine raiment of romance. Dr. Luther Gulick puts this fact tersely and compellingly:

“When two girls go into a friend’s house and help that friend to get dinner, studying the recipes which guide her cooking, copying them perhaps for future use, doing their share of the setting of the table, and then eating the meal which they have helped prepare, they are filled with that enthusiasm which comes only with the spirit of creative work. What they learn thus they will remember. So the spirit of adventure may be made to pervade the other tasks of every day: sweeping, dusting, putting furniture in place, washing dishes, caring in the fall for summer clothing and in the spring for winter garments. Every sort of service rightly managed becomes adventurous and therefore fascinating.”

“Mother-play” may be brought about in many ways. Where there are younger children in the family, certain cares and necessary responsibilities in connection with the welfare of the little ones may be assigned to Big Sister. One daughter who had always shown passionate delight in sewing for dolls laid them away on her fourteenth birthday and took up the more serious play of taking charge of her little sister’s wardrobe.

Making the dainty undergarments, selecting, planning, cutting and putting together the gingham and dimity frocks for the little maid held all the interest for this daughter that her dolls had and the responsibility was unspeakably valuable in her development.

Another girl of sixteen started and successfully carried on a home playroom for the children of the neighborhood. She had shown great aptitude in entertaining with simple plays and games her own small brother of four years, and she had read some of the less technical books on kindergartening. Borrowing a small sum of money from her father she bought a play equipment that included some large blocks, plasticine, a few boxes of paints, scissors and kindergarten papers. Then she wrote notes of announcement to the mothers of the neighborhood as follows:

"The Home Play Room.

Children, four to six years of age, will be entertained each morning from ten until twelve.

Terms.....One dollar a week."

The town was so small that it had no kinder-

garten, and this fact, in addition to the sweet adaptability of the girl to the play needs of the little folks, made the Home Play Room a success from its first day. It gave educational play to a baker's dozen of small boys and girls at that period of the day when they most needed it and when their mothers were least free to teach them. Such delightful play mornings they were—filled to their happy end with block castles, clay pies, paper dolls and wonderful home-made cardboard toys. The sweet girl spirit of the play room enjoyed her work as much as did the children, and she kept it up until she married at nineteen. The nest egg she had saved from the proceeds of the work furnished a nursery for her first little girl.

Another daughter who had shown much interest in children's stories during her grammar and High School course planned and carried out a series of story afternoons in the Children's Hospital near her home. She planned a very definite story program for each afternoon, taking some topic of interest to the little sick-a-bed children as a keynote and grouping about it such stories as had to do with the subject. She had a Happy

afternoon that included the story of the Happy Prince, the story of the Lilac Bush from Polly Oliver's Problem, and L. Frank Baum's Laughing Hippopotamus. There was an afternoon of Brave Stories, including the Story of a Short Life, The Little Lame Prince and the Brave Tin Soldier, and a delightful Out-Door afternoon when the girl story teller carried her little cot audience into the world they were shut away from in such stories as the Ugly Duckling, the Proud Little Grain of Wheat and Peter Rabbit. These story afternoons were so successful and stimulating to the children that the girl began to receive invitations for home story afternoons when children's parties were being held, and after a while she was able to demand a fee for her services.

More and more in our home education must we endeavor to make real things delightful and romantic for boys and girls. One of the biggest assets of youth is the imagination. It is doubtful if a child ever sees a task in the light that we do, so illuminated and changed is it through his eyes of fancy. Keeping in mind this power that children have of gilding the daily work of their home

if they may be led to see it in the light of play, let us set about helping them to play, having in mind their future usefulness as members of the big world family.





CHAPTER NINE

THE HOME STORY HOUR



WELL told story is a child's dream—the stage on which he lives and moves and holds intercourse with a host of imaginary actors who thrill and move him with a spirit far beyond that of the actual. He is, for the space of the story, the hero to whose deeds and prowess he listens, mind enraptured. He frolics with Puck, struggles with Galahad, goes jaunting along the roads of wayfaring with Don Quixote and Robin Hood, and van-

quishes the giant with David's sling. To the child the old days of knighthood become latter days—days he can imitate in their deeds of valor and chivalry. He, himself, is at once a product of the old tales, a little creature endowed with all the wonderful attributes of his best loved story characters. No better ending for the child's day can be found than a story ending. The bedtime story hour has almost as important a place in the mother's nursery program as the ordering of meals, or the selection of clothes and toys.

Stories for the home story hour divide themselves into three classes; the distinctly ethical story, the story of a hero or group of heroes whose deeds of gallantry are so interesting and compelling that they inspire a child to be a hero in embryo—brave, and unselfish, and noble; the story that simply entertains and has a place in the child's development because it calls into play his sense of humor, and the classic fairy tale that Dr. Felix Adler puts first in his classification of stories for children because it lifts a child out of himself, stimulates his imagination, and helps him to put himself in the place of that other per-

son whose needs and longings we desire him to realize. In using any of these story types it will be best to go to original sources and adapt them where necessary to the child's understanding by abbreviating, eliminating long words and explaining situations and scenes where this seems necessary.

There is a long list of hero stories which will delight children—stories of other gallant children; little drummer boys, and child soldiers, crusaders, peasant children who did brave deeds, and a few who grew up to rule nations. There are some brave children made famous by the classic novelists, also whose adventures will stimulate and inspire our children. Talking to a child about abstract goodness is of little avail unless it is accompanied by a concrete example, but tell him the story of one of his gallant ancestors and the results one wants will come without effort. The child heroes and heroines of Bible lore have their places in the nursery story hour. The stories of Ruth, Jairus' daughter, little Samuel, and Joseph never grow old, and they may be read to a child in almost the exact language in which they were

set down by the inimitable Jewish story tellers. The stories of Spenser's Faerie Queene may be classed with hero stories and they are published and beautifully illustrated for home and juvenile use. The child's Shakespeare, an edition in limp leather binding gives the heroes of Shakespeare's art in an edited form for children. The Greek hero stories have been collected and rewritten by Josephine Preston Peabody, and Sidney Lanier edited a long list of hero tales for children covering a number of volumes and including The Boy's Percy, The Boy's Froissart, and the Boy's King Arthur. The ever fascinating adventures of Robin Hood and His Merry Men have been done over and wonderfully illustrated for the home by Howard Pyle. In Legends Every Child Should Know and Heroes Every Child Should Know, Hamilton Mabie has furnished story material for many home story hours. In Saint Nicholas, Noah Brooks published a series of stories about Historic Boys and Historic Girls. The series included the stories of many child princes and princesses who became famous because of their brave

deeds, and stories of the child crusaders. The series may be bought in book form now and should be on every nursery book shelf. Even more fascinating than these real little heroes are the children who live only between the covers of some old book: Dickens' Tiny Tim, Little Nell, Jennie Wren and The Marchioness are immortal. Lorna Doone may re-live in the home story hour, as may also George Eliot's Maggie Tulliver, Ruskin's King of the Golden River, and Victor Hugo's story of Little Cosette in *Les Miserables*. There are some charming stories for children by English authors that are published in quite cheap American editions, and have a quaint home style that will make them invaluable for the nursery story hour. Among them are Mrs. Molesworth's Carrots, The Adventures of Herr Baby, The Cuckoo Clock, and Jackanapes; George Macdonald's At The Back of the North Wind, which belongs to the hero type of story, as well as to the fanciful; Ouida's Bimbi and Other Tales; Mark Twain's Prince and the Pauper, and Miss Mulock's The Little Lame Prince.

Stories that just entertain and amuse a child, developing his sense of humor without bordering in any way on the grotesque or ludicrous, are a little more difficult to find than the hero story. Foremost among them are Joel Chandler Harris' *Nights with Uncle Remus*, in which a child is transported into a land peopled by live human animals, and he laughs at the pranks of Br'er Rabbit until he forgets any imaginary troubles of the day, and goes to bed in a delicious humor. Kate Douglas Wiggin and Nora Smith have collected and edited a volume of *Tales of Laughter* for children that will prove an invaluable mother's help. Funny stories are necessary. It does everybody good to laugh. Hearty, wholesome fun loosens the taut cords of feeling and thought, and the ability to "see a joke" brings about a new bond of sympathy between story teller and story hearer that no other means can. Most of the nonsense tales are folk tales and delight very little children. *The Greedy Cat*, *The Gingerbread Boy*, *The Cat and the Parrot*, *The Three Pigs*, and *The Old Woman and Her Pig* are delightfully retold by Sara Cone Bryant in her adapted sto-

ries for children. Rudyard Kipling's *Just So Stories* have a fine vein of hidden humor that will be appreciated by the older child. Edward Lear's *Nonsense Book*, Palmer Cox's *Book of Brownies*, Thackeray's *The Rose and The Ring*, and Dickens' *Pickwick Papers* will be appreciated by the child of eight or ten years.

The fairy tale, the tale of wonder, forms a class by itself, a force for good in the child's growth if the right selection of story is made. In the days of our grandmothers the fairy story was a forbidden pleasure, and the *Mother Goose* book was burned as a relic of witch craft, no part of the upbringing of a godly child. We of today have a different theory, however. We want our children to be able to transport themselves to another land at will, a land where happiness reigns, and there is no evil, and every one dances and sings from dawn to dusk with the fairy folk. The child who develops, through the wonder tale, this ability to live in the land of imagery is not going to walk through life seeing only the commonplace in his environment. He will find in a work-a-day world a forest of Arden, "tongues in running

brooks," and the unexpected, the beautiful in everything. Above all, will he be able to feel for the downtrodden, the unfortunate, because he knows how to project his own personality into that of his neighbor.

There is a wide range of choice in fairy tales, and the poor one is most pernicious in its effects upon a child. There was never so classic a fairy tale written as *Alice in Wonderland*. Every child should know and love it, together with its companion book, *Through the Looking Glass*. Among English wonder tales, Charles Kingsley's classic *Water Babies*, Macdonald's *The Light Princess*, Oscar Wilde's *The Happy Prince*, Mrs. Ewing's *Old Fashioned Fairy Tales*, and Mopsa, *The Fairy*, by Jean Ingelow, should find a place on the nursery book shelf. Clifton Johnson edited a number of fairy books for children, eliminating the element of cruelty and revenge so often found in the original versions of tales. His *Oak Tree Fairy Book* is perhaps the best. Hans Anderson's fairy tales are really the most beautiful and perfect of all. In comparison with those of the Brothers Grimm they have greater strength,

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feeling, depth, and an abounding measure of imagery. The home story hour will be rich indeed if it includes the Ugly Duckling, The Faithful Tin Soldier, What The Moon Saw, The Snow Man and The Little Pine Tree in its program occasionally.

Poetry appeals to children, even when they are in the nursery. The strong instinct for rhyme and alliteration that makes the baby clap his hands and crow in satisfaction over Mother Goose may be turned into channels of education. One good poem read or recited to the children at bed time will help form their future taste for good verse. Whittier's Snowbound, and The Barefoot Boy; Shelley's Cloud; Lowell's Vision of Sir Launfal; Mrs. Browning's A Child's Thought of God; Robert Browning's Saul, and The Pied Piper of Hamelin; James Whitcomb Riley's Poems of Childhood; Stevenson's wonderful Garden of Verses, and Eugene Field's collection of child poems, With Trumpet and Drum, and the Love Songs of Childhood, may become part of the nursery life, loved and remembered always by the children.

If we can help children to so project themselves into the world of nature that they may see beyond the known and into the unknown; beyond the storm and thunder to the force that makes them, although they may call it Thor; beyond the force of gravity to the bent, kind old Atlas holding not only the mountains and seas, but all the earth's sorrows and pains on his willing shoulders, we will be developing imagination in the right way.

This we may do with classic stories, myths and fables.

The chief sources of these are the folk lore of various nations, the myths of the Greeks and Romans and the fables of Bidpai and Aesop. Certain, too, of the older household tales which we are wont to call fairy tales have a direct nature bearing. The best method of using these is to tell them in their best original form and make the nature application later as the occasion presents itself. In many instances the child will make his own outdoor application of a story which is, of course, the better way. The eyes of the child's fancy are keen; he hears the melody in a singing

stream more quickly than we do, he has a myriad feathered and four-footed brothers that we have never held any intercourse with.

A fine old nature story well told is a spark to the fuse of child thought.

There is the story of the Queen Bee. Three brothers start out through the world to seek their fortune, and on their way they come to an ant hill in the road. The two older brothers would trample on it, but the younger brother pleads, "Let them live." Then they come to a duck pond and the older brothers would shoot the ducks, but the younger one again begs, successfully, for the lives of the dumb creatures. Then they find a bee hive and the ruthless older brothers would plunder it, but the younger one saves it. At last they reach an enchanted castle whose spell they are powerless to break alone. In order to break the spell they must find and gather a thousand pearls that have fallen into the moss of a neighboring wood; the ants, five thousand strong, come to their rescue and find the pearls. They must, second, discover a lost golden key that opens the castle door; the grateful ducks dive to the bot-

tom of the pond and bring up the key. In the throne room of the castle are three enchanted princesses turned to marble. Before the working of their spell, one ate sugar, one treacle and one honey. To break the spell it must be discovered which one of them it was who ate the honey. Then comes the Queen Bee and her swarm and they light upon the smallest and most beautiful of the marble statues, and they all come to life, at which they and the castle belong to the three brothers.

It is a suspensive, interesting story for children. More than that, it carries its own moral of the wisdom of Nature's most humble creatures. Children will often make their own nature application of a story.

The cycle of the German Märchen includes truly exquisite nature allegories coming to us from a time when the world was in its beginnings, and because they represent the childhood of the race they are especially appealing to children. They are saturated with the spirit of forest life, they thrill with a sense of mystery and awe, they have their setting deep in the woods beyond the

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everyday ken of human beings. Some of the Märchen deal with the under-earth life of nature where wonders of root and stream are woven in dark caverns, and gnomes and elves dig jewel treasures. They picture glowing firesides where the family lives securely sheltered from wind and storm. Their chief charm, however, is their delineation of children as living in friendly companionship with trees, flowers, wild and domestic animals, and even the sun, moon and stars.

These German household tales bring to a child the very spirit of outdoor life. In the Märchen version of the universal story of Cinderella, a tree and two white doves figure. The tree drops down upon the little cinder maid the beautiful gown in which she appears at the ball, and when the Prince is endeavoring to find Cinderella the two doves fly through the garden and light upon her shoulders, typifying in the most symbolistic way in all folk lore her purity and fitness to be the happy queen of the Prince's kingdom.

In the story of Snow White and Rose Red the very spirits of the two sisters seem to be part of the white and red rosebush. There is the story,

too, of the twelve lilies which are the home of twelve brothers. These stories are admirably adapted to bring children into a close communion with nature through the feeling of kinship between plant, animal and human life.

The Greeks found more inspiration and symbolism in nature than almost any other people. In the *Odyssey*, that world epic which every boy and girl should know, we feel the romance of the sea, the great adventures which are bound up in a life time of battling against the elements of nature. Starvation, shipwreck, flight from the enemy, the battle for right, filial affection, are all set in a colorful background of wave, forest, cloud, cave and exquisite tropical garden that takes children out into the open in the best possible world of fancy.

The shorter stories of Greek mythology that have a strong nature value for children include the legends of Theseus, Perseus, Hercules, the Argonauts, the Apples of Hesperides, Persephone, Orpheus and Eurydice, Arachne, Echo and Narcissus, Cupid and Psyche, Phaeton, Jason's Search for the Golden Fleece, Daphne, Pygmalion

and Galatea and a dozen others. Each of these old myths is sufficiently short to be easily adapted for home telling to children. They are full of a peculiar kind of poetic feeling for nature. Flowers, trees, fountains, leaves and all the other beauties of nature are imbued in these stories with a tender, fairy-like kind of personification that is peculiarly appealing to the heart of a little child.

The old world tales of the Norsemen present nature in a different but quite as compelling form to children. They are a heroic, rough, forceful personification of the terrible powers of the earth, sea and air. Every boy feels the thrill of these Norse myths that stand in literature as a primitive record of man's struggles against the stupendous forces of the north. They present the struggle for life as a hand to hand fight with storm, avalanche, bitterly long winters and brief, glorious seasons of summer. Lit by the radiance of Northern lights, by the light of indomitable courage and the flame of primitive, stalwart virtue, the Norse myths bring to children these same virtues. Quaint elves and gnomes who inhabit the fastnesses of the mountains, frost giants,

light fairies, heroic gods and goddesses are the actors in this life drama enacted so many centuries ago in the north.

A little boy of eight was given a very beautiful collection of Norse stories. In the letter that he wrote acknowledging the gift of the book, he said:

"I read every word of it from the beginning to the end. Then I went back and read the story about how Siegfried died. That's how I should like to die."

The classic stories from the Norse that have an important place in the nature and ethical training of children are the Siegfried stories, including The Forging of the Sword, Choosing the Horse, The Slaying of the Dragon, The Awakening of Brynhild, Kriemhild's Dream, and the Death of Siegfried. We must tell children, also, the Norse stories of The Gods on Valhalla, the Apples of Iduna, Thor and the Frost Giants, Thor and the Serpent, the Fenris Wolf, Loki's Punishment and the Death of Baldur the Beautiful.

Myths and folk tales take children out into a nature setting, helping children to be integral parts of the life of the earth. The fable has an

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even closer nature hold upon the hearts and emotions of children, because it puts animal and plant life on a human basis. The myth of Narcissus helps a child to see the beauty of the wayward, lovely boy whose name the flower bears in every one of these spring-time blossoms; the Town and the Country Mouse puts these little wild creatures in a human setting. Both the myth and the fable have their place in the nature development of the child. Since the fable is short and more distinctly ethical in its tabloid moral, it would seem to have its place in the story life of the younger child to whom it is always interesting and appealing.

The most popular and readily available fables include the Dove and the Ant, the Loaded Ass, the Lark and Her Children, the Dog and His Shadow, the Hare and the Tortoise, the Peacock and the Crane, the Hares in the Storm, One Swallow Does Not Make a Summer, the Goose and the Golden Eggs, the Fox and the Grapes, the Jackdaw and the Peacocks, the Ass in the Lion's Skin, the Sour Grapes, the Shepherd Boy and the Wolves, Belling the Cat, the Two Travelers, and a host of others.

There are a few comparatively modern classic stories for children that have a Nature touch of rare beauty and poetic value. Some are legendary, some are historical, some are the work of recent authors who have been able to apply their rare fancy in the building of good imaginative stories for children. As artistic in its imagery as any Greek myth is Frank R. Stockton's story of Old Pipes and the Dryad. Pipes, grown old in his outdoor service of calling the cattle down the hill path for their pasturing every night, is unable to hear the discords he makes in his piping. The dryad, who lives in the apple tree at the roadside beside his cottage, is sorry, and gives Old Pipes, by her magic touch, the gift of eternal youth. Alice Brown, the word painter of all that is human and beautiful in New England life, tells children the story of the Gradual Fairy who started life as an ugly imp but learned the sweet voice of the brooks and birds, the smile of the sunshine and the kindness of Mother Nature. Gradually his matted, ugly hair is transformed to the golden, silken tresses of corn silk, and his garments take on the texture and color of flowers.

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Every child who reads or hears this story makes its application.

Other good nature allegories for children are Mrs. Gatty's Parables from Nature, Hiawatha, Stories Mother Nature Told, the Robin Hood adapted legends, Mary Austin's Basket Woman, Bertilli's The Prince and His Ants, Kingsley's Water Babies and Alden's Knights of the Silver Shield.

Bible stories have their place in the outdoor story hour, thrilling as they do with the deepest symbolic beauty of nature. Important in their value for saturating children with the love of nature's miracles may be suggested the David stories and short selections from the psalms, Adam and Eve in Paradise, Noah and His Sons, Naomi and Ruth, and the nature parables of the New Testament.

Children walk through the life of the open with the highly sensitized feelings of the bird, the doe, the hare. They are like aeolian harps so sensitively strung that the slightest breeze plays divine melodies for their hearts. They are odor-

ous with the perfume of the lily and the rose. The nature stories we tell them are their guides in their happy jauntings through garden, field and wood. Let us select well in telling these stories.





CHAPTER TEN

PLAYING INDOORS

INSTEAD of being the shortest of the year, the winter days in a household are the longest ones for the children. Deprived of their usual outdoor life and shut in between the four walls of the house, they develop many difficulties of their own. They do not know how to amuse themselves. Games that charm at first, soon lose their delight and mother is continually called upon to adjust quarrels and to provide new devices for entertainment.

It is possible, though, for children to keep happy and amused even if the weather holds them indoors like little caged animals longing for the fields and freedom. Instead of looking upon the house as a prison, a mother may transform it for the shut-in children into a place of new and delightful occupations, and lead them to find inspiration and material for their winter busy work in the white world that lies so still and beautiful just the other side of the window pane.

One family of children who had been reading with their mother, and with the greatest possible interest Josephine Peary's story of the Snow Baby, made a toy representation of an Arctic scene that was truly beautiful and at the same time educational. A discarded bread board made the ground foundation for the scene and over it was stretched a large square of white outing flannel to represent the snow. Frost powder left from a former Christmas tree and scattered over the rough surface of the flannel gave it a most realistic, frosty appearance, and the flannel was stretched quite tightly over the surface of the board and fastened to the under side by means

of thumb tacks. Little heaps of cotton batting made snowdrifts and a large circle of tinfoil pinned to the flannel at one corner of the board looked quite like the ice-bound lake for which it was intended. The youngest child in the family cut, fringed and twisted some little green tissue paper shrubs that dotted the "play" snow here and there, fastened down with pins. He also modelled some clay Eskimo huts to help complete the scene. The little sister spent many happy afternoons dressing penny dolls in scraps of white flannel cut into long coats and tiny, pointed hoods like those worn in the pictures by the real Snow Baby. The older brother carved from an old cigar box a realistic dog sled and to it he attached a team of toy dogs from a Noah's Ark by means of a harness made of tan colored shoe lacings. It was an attractive little scene when it was finished, but it kept the children happily occupied for a long time and it was really quite cleverly worked out. They played with it, too, for a longer time than it had taken to make it, giving the dolls imaginary and exciting arctic trips, introducing a paper ship loaded with paper doll ex-

plorers, and learning nature facts and geography all the time.

Another never-failing scheme for amusing children in the winter is the cutting of white paper snow crystals. White rice paper, a ruler, a fairly sharp lead pencil and a pair of scissors are the necessary materials and tools. Show the children, first, how to draw a hexagon or provide them with a pattern of a hexagon cut from rather heavy cardboard which they can lay on the rice paper and trace around. A hexagon that measures two inches on a side is an excellent size. It should be folded into sixths and the outline of one of the six branches of a snow crystal is drawn on it, and cut. When the paper is unfolded, a dainty paper crystal appears which may decorate a gray cardboard calendar, may be strung upon a white thread with many others to form a snowflake chain for a nursery decoration, or can hang by a thread from one branch of the Christmas tree, a more beautiful decoration than any expensive gilded ornament. A little careful observation of the wonderfully graceful forms of the falling snowflakes will give the children great skill in

making these rice paper crystal forms, and the occupation will prove a delightful one for all the family, big and little!

Winter twigs may be brought indoors and studied and watched by the children. Lilac, cherry, wild apple, pear, willow and horse chestnut twigs are especially susceptible to the magic of child fingers and the warmth of the artificial heat of the house. Let the children gather a few single long twigs of each of these varieties and watch their growth and the bursting into bloom that is perfectly possible and to be expected if the twig stands in water on a sunny window sill. Show the children the difference in shape of these buds; the round bud of the cherry contrasted with the long one of the lilac, the sticky rain proof covering of the fat horse chestnut and the smaller bud of the apple twig that still holds so much beauty and perfume. The children can draw these twigs and even paint them in water color with brown paint and a large Japanese brush. A further development of this indoor gardening is the starting of bulbs for winter blooming and Christmas gifts. It is always possible to collect about the house

enough bowls and jars of china pottery to hold the bulbs, and the florist or seedman sells at a reasonable price, a fibre mixture excellent for starting bulbs. This fibre should soak in water for two days, the children stirring it from time to time that it may be thoroughly soaked and ready for use. A few pieces of charcoal should be put in the bottom of each dish and then three or four inches of the fibre. The bulbs go in next, and above them more fibre, pressed down carefully, but not too hard. The dishes holding the bulbs should be put in a dark, but airy place and should be kept moist but not soaking wet. When the bulbs are all rooted and have grown perhaps an inch, they may be brought out to the sunlight where they will bloom nicely. Planting and tending crocus, tulip, hyacinth and Chinese lily bulbs will give the children a delightful indoor occupation for the winter months.

Making wall borders is another delightful form of amusement for the children. Encourage them to gather as many daintily colored maple, ivy and oak leaves as they can find in the fall, waxing them by means of a bit of beeswax rubbed over a

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fairly hot iron, and laying the leaves between the pages of old books or magazines to press until they are needed for use. The room that has a painted wall or a plain paper may be wonderfully beautified by the children's artistic use of these waxed leaves. Buy a roll of cartridge paper in either a soft green tint or a warm, yellow tan—the latter being really the better color to use because it brings out the rich tones in the leaves. Help the children to measure the wall space that is to be covered by the border and, cutting the roll of paper into strips of corresponding widths, lay them on an old table together with a pot of liquid glue, an old soft cloth, and the lovely leaves that are glossy and as gay in color as when they first came blowing down from the trees in October. Each leaf should be coated lightly with the glue on the back and pasted to the cartridge paper, care being exercised by the children as to the artistic grouping of the leaves according to color and form. When the strips of paper are covered with leaves, the border may be mounted on the wall with paper hanger's paste, and it will give color and light to a room for many months.

For indoor as well as outdoor play, a screen foundation may be transformed into a delightful play house. It will be large enough to hold the washing set, the doll's bed and other toys and it is so snug in its construction that it fairly smells of domesticity. It makes a portable house, hinged in front so that it can be folded and moved out doors to the garden or the piazza in fine weather, and there is no roof so it is peculiarly light. It has front and side walls only, as it is intended to be placed against a wall or fence and its simple construction can be copied by a local carpenter at slight expense to the mother. The sides can be covered with canvas, painted gray to simulate weathering, and daisies and a climbing rose may be painted on the front. A wide window, curtains, a door and a mail box suggest all sorts of possibilities in the play line.

Playing house stimulates and trains a child's imagination as no other kind of play does, and any effort on the part of a mother or father which makes possible a child's "little house" will pay compound interest in rosy cheeks, and child happiness on the original investment.

For either a boy or girl, a large indestructible doll whose clothes correspond to the child's own and fasten similarly with buttons, tapes and bows is valuable. Such a doll should have day, night and outdoor clothes and the entire dressing of it should be done by the child who learns, in this way, the intricacies and proper care of his own clothes.

For the ground and floor play which gives the three and four-year-old child an opportunity to rest his limbs and so offer his spine a better chance to develop normally and with safety a variety of playthings are important. These should include a portable sand box with appliances for utilizing in the sand; a large tin or wooden spoon, different kinds of measures, sand molds which may be procured now for shaping villages and also making plaque-like indentations in the sand of life forms and alphabetic letters, sand shovels, differently shaped tin dishes for "mud pie" play and wooden animals for use in laying out sand landscapes. The enlarged sticks of the kindergarten are useful for outlining fences and roads in sand scenes. The large cubical wooden beads

measuring one inch are a delight to the child of this age who will count them, string them and use them for outlining rooms, roads and fields on the playroom floor. The very large peg board and pegs colored with vegetable dyes may be used with profit by the very young child in outlining imaginary rows of soldiers in uniforms of different colors, telegraph poles, gardens, fences and the rainbow. Tenpins and sets of large toy soldiers are valuable.

The indoor play of the child from four to six or eight should help them to carry on in miniature the activities of the home and of the outside world of work and usefulness. These playthings may include smaller and more elaborate dolls including character and paper dolls with materials for making their clothes; dolls' houses, small grocery store equipments, farm yards, smaller blocks designed for building special types of architecture; toy brooms, dustpans, washing sets, enamel ware and china dishes, toy kitchens, little scrubbing brushes and sets of gardening tools, toy fire engines, horse cars, trains of cars, sets of toy money, postoffice sets, and soldier, fireman and

police uniforms, toy villages, a toy circus, practical building sets for making carts, trains, houses and farms, equipment for playing dolls' schools, smaller toy animals and Noah's Ark sets.

The unselfish and imaginative side of the child's nature at this age should be met by simple games to be shared with others and materials for constructing and making. There are certain toy books on the market now which are valuable for a group of children to use together for they can be cut up and repasted to make stout, attractive cardboard toys, houses, trains, farms and the like. There are also very good sets of pictures for making scrap books. A paper manufacturer offers us a really beautiful outfit for making paper dolls including a fashion sheet with directions for making the clothes and assorted kinds of paper.

From a maker of educational toys comes a set of cut-out cardboard birds designed to illustrate the best known birds of the several seasons. These appeal delightfully to the child's imagination while they, at the same time, teach him. Other play materials for constructive toy making are the books with outlined pictures for filling in with

color especially the new ones which illustrate well known stories of childhood; boxes of large wooden letters for word and sentence building; simple weaving frames; the old fashioned but always entrancing toy knitting spools; paper cutting designs and silhouette sheets; the new peg lock blocks, the child's welfare table for blackboard, painting, drawing and modeling; the mosaic blocks and very simple cut up puzzles. Home material which is useful for inventive and constructive play at this period includes twigs, pebbles, old envelopes, small boxes, wrapping paper, berry boxes, cardboard milk bottle discs and paste for making toy furniture, nuts, leaves and large seeds.

Games that stimulate healthy competition in the child develop character to an almost immeasurable extent. There is a vital danger of encouraging children from the ages of eight to ten and twelve years to play games that tax their mental powers too much and so stimulate dishonesty and cheating. The right kind of competition is good for a child but his chances for winning the game must be easily within his grasp. Competitive

games should be interspersed with other play in which the spirit of chance is not present; otherwise, the child will be under too great a nervous strain. Counting games, games of experimentation and such spelling games as anagrams are essential for this period. Card games illustrating such subjects as historical characters, birds, flowers, different nationalities, animals, authors and musicians are pleasantly competitive and teach at the same time. Checkers, dominoes, progressive games, steeple chase, parchesi, lotto and go bang quicken the children's thinking powers. A railroad game that delights boys is All Aboard. There are a boy scout, an Indian game and a game of pirates. Table croquet, snap, backgammon and a baseball board are all valuable.

CHAPTER ELEVEN

DEVELOPING BUSINESS ABILITY THROUGH PLAY



WHETHER or not a boy is forced into wage earning early; whether or not the girl ever has to earn her own bread and butter there are certain qualities to be found in the successful business man that, bred into children, make them more self reliant, capable men and women. It is a notable fact that many of our colleges and other institutions of higher learning are including in the curriculum certain new courses; journalism, commerce, salesmanship, advertising and the like which lead directly to a business career following the Alma Mater. It is also a notable fact that children in their play show a tendency to imitate on the plane of their own make-believe activities the larger commercial and industrial transactions of the adult.

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This child attempt to play into business suggests to us the importance of teaching children the basic principles that underly business success. How can we give this training through play?

Reduced to the last analysis, a good, working equipment for any kind of business, including your daughter's paramount business of keeping house, includes these well developed qualities in the individual:

Thrift,
Quick Judgment,
Concentration,
Tact,
Orderliness,
Promptness,
Interest.

The schools try to impart these traits in a child's character but how can they succeed very well, handicapped as they are by the text book knowledge which they must impart? All of these necessary business-success qualifications can be imparted at home and by a series of home play experiences that will register themselves with pho-

tographic clearness upon the impressionable plate of the child brain.

Training children to spend money wisely, especially when it has a relation to their play is vital in this connection. The thoughtful mother will be able to so encourage the right spending of pennies that the children will learn their first lessons in finance and will be getting ready in a small way for the money responsibilities that are going to make or wreck their futures.

Teach the children penny finance. Five pennies, if one child or a group of children are able to accumulate so large a fund, will do more, spent as a lump sum, than five solitary pennies spent singly. Ten pennies will buy more than twice the amount that five pennies will. There is the principle that makes of the wholesale dealer a millionaire while his retail brother struggles along for years just making expenses—that is all. If a child pushes his penny into a slot machine he will get one small square of chocolate, but for five pennies he may be able to buy five sticks of pure peppermint candy and treat his mates. For five cents he can buy a pound of sugar which he can

make into butterscotch, and for ten cents, enough sugar and molasses and butter to boil into taffy for a "candy pull," to which he may invite the "whole crowd." The buying power of the cent has increased and the child has learned that it was extravagance on his part to help pay for the tinfoil in which the penny chocolate was wrapped, and the mechanics that go to make up the slot machine. He has received more for his accumulated pennies than he possibly could have if he hadn't waited a bit before spending them. He has obtained increased quality plus the fun of giving a candy party.

The toy balloon which a child buys for a cent will burst very soon, the paper kite will catch in the trees and be destroyed, the penny china doll will break, and the fireworks will go up in smoke—all object lessons in wasted finance. If a child buys one of the old-fashioned wooden dolls for a penny which the toy man finds difficulty in disposing of because they are homely, it may be so gorgeously dressed in gay scrap from mother's piece bag that it will look quite pretty in its little girl-mother's eyes; it will never break, and the

buyer will have obtained face value for her investment plus the fun of making the doll clothes. A penny will buy a solid rubber ball or a set of jack stones or enough beans to make a bean bag and these toys will not break, either, and they will be the source of much more fun than the penny balloon or the paper kite. A penny roll of colored paper will make enough kites and pin wheels and Japanese lanterns to enable a child to set up a penny shop in the front yard and sell his stock for a nickel, perhaps, five times his original investment.

This brings us to the real purchasing value of a penny. It will be most useful when it is spent for a product from which something can be constructed. A cent's worth of red calico will make a doll's dress that may be washed and ironed, while five pennies will be enough for a yard of white lawn which will make a set of underwear for dolly and a night gown, too. Quantity again, plus the fun of sewing and the hand training resulting. A penny's worth of nails is enough to transform an old soap box into a splendid hutch for the rabbits or a bird house to set up in the

garden. Five cents will buy quite a lot of soft, white bass wood at a carpenter's shop from which a clever boy may carve some toy animals or make a toy cart. None of these products could have been purchased anywhere for the original penny investment. The story is told of a boy who bought a cent's worth of radish seed which he planted and tended so carefully that his crop of radishes sold to a market man for fifteen cents. With this capital he bought three papers of seeds, one of lettuce, one of asters and one of marigold seed. The lettuce he sold, also, to the vegetable man and the marigolds and asters he made into attractive bunches which he, himself, sold at five cents a bunch to the summer people who drove by his home every day. The net profits of this boy's summer vacation were five dollars, half of which he spent for strawberry plants. His profits next season from his strawberries were ten dollars.

So much for the penny as an investment. Once a child's eyes are opened to the amount which a cent will give him in the way of compound interest, he will be as eager in his small way to make his money work as any broker.

To keep up with the march of competition in the world of business and to grasp and make the best of existing conditions necessitates clear thinking. The successful business man is forced to go through, daily, a process of mental weighing and balancing. He must be able to make quick contrasts, saying to himself with a reasonable degree of surety, "This or that judgment of mine is wiser, or surer, or clearer, or of more value."

This ability to judge correctly is a most important attribute to breed into our girls as well as boys. Home experiences that lead to quick mental reasoning and judgment in children include:

All sorts of sense training in line with the basic (weight) sense. Children should be led to test, with closed eyes, the contrasting weight of boxes, parcels, stones and small objects of all kinds, endeavoring to be able to state, at a glance and through their previous weighing and measuring, how heavy or how light an object is or how much or little a receptacle will hold.

Games That Call for Quick, Correct, Judgment

A group of children may write down, in a limited

time, as many hard, soft, shining, opaque, transparent, hot, cold, wet, dry substances as they can remember. They may try to accurately guess the dimensions of a wall, a field, a floor, a playground. Such well known games as, Pinning on the Donkey's Tail, Target, Beanbag Board and all sorts of games with marbles require accurate judgment. For the older child such games as tennis, croquet, hockey, hare and hounds, putting, exercise the powers of judgment.

Stories in which questions of conduct are raised that the child may answer from his own experience. Was this boy in the story wise? What would you have done in a similar instance? How can you be as daring, or careful, or cautious, or thrifty or quick in your daily life as the child was in the story? Rightly selected, stories that stimulate the children to answer such questions as these are of inestimable training in quickening the powers of judgment.

Free use of a certain, small amount of money for purposes of good investment is valuable judgment training. Money may be invested by the child in duck or hen's eggs, a set of tools, garden

seeds, a swarm of bees or any other small business project calling for clear thinking and good judgment.

Next to this important quality of quick mental judging, the power of "sticking," or concentrated devotion to the matter at hand is important in the child's home training for business. The habit of concentration is usually established by children themselves if we only give them a fair chance. The child who lacks the power to concentrate upon tasks set him has usually been interrupted, in the impressionable, early years of his life by adults who failed to see how important for his own development were the interesting tasks he set for himself. We all know the deep devotion with which a little child plays. It may be a piece of tinkering, toy making, a picture book, a puzzle, a bit of building that holds his attention for a long period of time. The parent often, carelessly, takes the child from his object of interest, breaking ruthlessly into his train of concentrated thought. If the occupation upon which the child concentrates is not harmful to himself or others, it is very important for his

best development that we allow him to "stick to it," as long as he will; to do this is the beginning of habits of concentration.

Another help in establishing at home the power of concentration so necessary for life success in business is to regulate the home work and duties of our boys and girls a little more carefully. We are very apt to outline home duties for the children without considering the effect of the work upon the child's plastic mind. Our main object is our own convenience and comfort. To ask a boy to chop wood today and clean walks tomorrow and do an errand the next day is a bad policy to follow in home work if we have in mind developing concentration in our children. To let the boy understand that he is to be responsible for keeping the wood basket filled or the walks in good condition for a certain, longer period of time is to establish in his mind a line of concentrated thought. It will help him not only to make a success of his home work but of his future business as well. This regulation of home chores to cover a stated period of time is a valuable training for business.

Almost as vital in this training as judgment and concentration is tact, that elusive, undefinable quality of the business man's or woman's character which makes possible their "getting on" with other people. The basis of tact is found in childhood. It lies in eliminating, as far as possible, self consciousness and helping children to acquire the social instinct. Certain home suggestions may be offered to cover this phase of the training as well.

Be patient with the shy child. Avoid giving him pain by trying to "show him off." Carefully overcome his shyness.

Never encourage children to give recitations or in other ways entertain adults or an audience if this seems to make them nervous. Such a course is bound to result disastrously to the child.

Plan simple social gatherings at which your child may meet in your own home other children of his own age. A home club for craft work or playing games will be found valuable. Parties at which one child entertains his guests through his own efforts are also important for the child's best social development.

Encourage your child in his possible interest in classes of children different in kind and environment from himself. A visit to a hospital, social settlement, mission school or children's home will broaden your child's mental vision and help him to find the sympathy with his brothers of the lower strata which the employer needs in his relations with the laborer. We must crush our own personal pride and let our children play, under proper conditions, with the "dirty little boy down the street," if this boy is necessary for the best moral development of our own boy.

To be prompt and orderly is a development in the life of children. We sometimes force these qualities too early in the home believing that clean finger nails are more important in the boy's life than the game of marbles which gathered the dirt. We believe, too, that promptness at the call to go out for a walk is more important than the lullaby which Little Daughter is singing to her doll baby. We must decide which activities of orderliness and promptness are necessary, not for our convenience in the home, but for the child's. These we must rigidly insist upon. They may be classified as follows:

Orderliness in connection with the personal belongings of others; school books and all papers connected with school work; in caring for some one corner of the home, preferably a corner used by all the family; in preserving the neatness and lasting qualities of clothing.

Promptness in meeting engagements such as school, meals, church, Sunday school and other engagements where there are involved the attendance and promptness of a good many other children or adults; obeying instantly such home commands as are right that the child should obey.

Child interest is the great determining factor in this home training for business efficiency. So often with a strange blindness of vision we stab the child's primitive desire to be, in his play, a useful member of the world's great industrial army. A six-year-old boy whose father was an active, useful member of a big corporation was eager to follow in his father's footsteps. In one corner of his play room he arranged a miniature telephone system made of strings and spools. He made himself a desk of a soap box with various pigeon holes in which he filed neatly scribbled pa-

pers. He worked in this play office for hours at a time until his mother ruthlessly cleaned out his materials because, as she explained, he made too much of a litter with his papers. It was a permanent wrong done to the dawning industrial consciousness of the child.

We have all experienced the interest of the little child in imitating, on a plane of play, the industries which lie at the base of all civilization. The girl carries on in play the activities of her ancestor, primitive woman. She cooks, weaves, sews, carries her doll about with her as she works and enjoys shelters in which to play house out of doors. The small boy gathers boards and stones with which he builds rude houses. He digs caves. He plays that he is a farmer, a grocer, a milkman, a peddler, a tinker, a carpenter, a boat builder, a soldier. He arranges miniature cities, docks, railroad systems and stores. In these play schemes he puts as much thought and energy of execution as the average man puts into his business plans. We should encourage children in this play, giving them all the encouragement of our help and interest and any necessary playthings for making the equipment more real.

CHAPTER TWELVE

PLAYING INTO GOODNESS



IT SOUNDS like an anomaly, does it not, that the question of correcting the faults of your small boy or girl should ever be solved by play, should ever be made a happy task? Discipline, you say, is a matter of seriousness, of gloom, of retribution. A child should be sobered, not made merry, when he is brought to a realization of his faults.

Perhaps, but is that the way that you learned to be good? Wasn't it somebody's love, somebody's caresses, somebody's sympathy that made you ashamed of the temper to which you allowed yourself to give way? Wasn't it that day in June with its sunshine, its bird songs and its babbling brook music that cured your fit of sulks and put you in tune with the whole world? Being good is a much easier task if one goes about it in the guise of play. Why not apply this principle to helping little children to be good? Is it not possible to utilize the play instinct, the strongest im-

pulse of childhood, to help solve some of the daily problems of discipline which are constantly arising in every home?

One mother had difficulty in giving her little daughter the training for home usefulness which she needed. Certain simple tasks were set her, dusting the living room, setting table for dinner, putting away the doilies and silver after lunch. But the child regularly neglected every household task assigned to her. She always made sweet excuses and promised to do better next time, but each "next time" found her exactly as forgetful as she had been before. Scolding was of no avail. She seemed to have no interest in being a helpful member of a busy household.

At last Eleanor's mother decided to try the medium of play to arouse Eleanor's interest in household tasks. For over a year, the child had been given no new toys because she seemed to have lost interest in playthings. Now her mother bought a dainty little dolls' dinner set, complete in every respect, a few yards of bright pink and blue cheese cloth to be made into dusters; a little red washtub that would really hold water;

clothes pins; a tiny flat iron and an undressed doll. They were such new and charming playthings that they immediately interested the little girl. She sewed, washed, ironed, cooked and set table carefully and painstakingly for the new doll—at the same time performing her own larger household tasks, which appeared to her now in the guise of play.

Another instance of discipline through play is that of a boy whose besetting failing was that of cowardice. Always a sickly, delicate boy up to five years, he had been pampered and shielded to such an extent that it was really not his fault that he was afraid of the dark, afraid of animals, afraid of older boys, afraid to fight. The return to health and robust physique still found him a little weakling in spirit and almost as great a problem on this account to his family as he had been before through his illness. Talking about bravery did very little good; neither did stories of heroism have much effect upon Arnold.

“The dark is so full of goblins,” he persisted, “and bears, and bad men. How can I go upstairs alone, mother?”

Finally the lad's mother decided to try the medium of play as an antidote for his cowardice. She instituted a series of bedtime marches, first. The little boy, all ready for bed, would bid the family good night, strap over his night clothes a little toy drum which was reserved for this bedtime use, his grandfather would play *taps* on an old fife and Arnold, beating a rattling tune on his drum, would march upstairs alone. If he accomplished the trip in safety with no tears or screams of fright at the dark and if he went to bed alone, he was commended in the morning for his bravery. The plan worked charmingly and in this way the boy conquered the hosts of the night which are so real to many children.

To do away with his fear of animals, the boy was given pets of his own which were to be both his friends and his care. He had a cat, some rabbits and a bull pup. His care of these dependent creatures and his growing interest in their growth made him quite forget his former terror at the sight of anything four footed. Later, when he spent a summer on a farm and had a pony to ride, he grew absolutely fearless and developed a great love for all the farm creatures.

A play soldier suit worked the rest of the miracle. The boy wore it, proud of its brass buttons, stripes and epaulets when he had been especially or unusually brave. The privilege was greatly appreciated by the little boy because no other child on the block had so pretty a suit, and the fact that the little 'brave' suit as he called it, was laid away in one of mother's boxes when he had showed cowardice, helped more than other play devices to overcome the child's faults.

One mother had great difficulty in teaching her youngest child to be careful with his toys, equipped a low nursery table with mending conveniences, nails, glue, paste, etc., and let him play at having a toy hospital. All the poor, broken toys were collected and sent to this nursery hospital; broken carts, torn picture books, headless dolls and legless soldiers and as the small boy tried to mend them, he discovered that it would save him much work to be less destructive in the future. The same mother invented a bed time game for her children. All the scattered toys of a day's play were gathered together and put away after supper in what mother called the Alphabet Race. The

A's, which meant all the toys and scattered playthings whose names began with the letter A, raced with the B's, the toys beginning with the letter B, in a contest to see which would be put away first. The children found the game a most exciting and engrossing one and played it night after night without losing interest. Eventually it formed in them habits of orderliness which could not have been brought about in any other way.

There is, always, the child whom we believe to be destructive. How shall we deal with this activity?

The destructive instinct in children is not a malicious impulse to tear, and break and mutilate. It is, rather, the beginning of the desire to construct. The child takes apart his playthings, strips up his books, pulls out screws, nails, bolts and hinges to find out, for himself, how the delectable toy is made. He wants to make it a part of his own personality through having a hand in its construction. He is born with an invincible impulse to impress himself upon his environment by creating. He wants to *make* things, and since

we are prone, in our loving misunderstanding of the child to give him expensive, finished toys which give no chance for him to exercise his constructive instinct, he tries to get at the secret of their being—and we dub this child struggle for the chance to create, naughtiness, carelessness, wilful destruction.

When Froebel evolved the kindergarten he immortalized the principle that a child needs to create in order to develop his dawning personality. He discovered the fact that a child destroys his playthings in order to obtain materials with which to make new toys, and in the play materials of the kindergarten Froebel gave us a complete set of creative objects with which to educate a child.

These kindergarten materials, while they can hardly be advised in their entirety for use by any mother in any home because their best use involves years of training in kindergarten principles, still give us a hint as to the best kind of playthings for a child. The principle of toy selection as laid down by the kindergarten is this: Give a child only that toy with which he can construct, the toy that gives his creative instinct free play.

The effort which they put into the construction is important from the standpoint of discipline because it consists of doing something with hand and eye exactly right.

One mother solved the problem of how to keep her active little son good one long summer vacation by ordering a load of kindling wood which she had placed in the barn at his disposal. The boy had a tool box and he was given as many nails as he wanted, from tacks up to large wire ones. The kindling wood was soft and easily sawed and nailed. It came in all manner of attractive shapes and the little boy spent long, delightful days on the barn floor as he constructed wonderful bits of furniture, fences, and houses from the clean, white wood.

If a child is given from his baby days simple, constructive playthings he will learn not to destroy.

We need to develop patience in asking ourselves *why* in connection with the manifestations of apparent waywardness in the activities of the little child.

Why does the small daughter interfere with

the play of her little sister, taking away the younger child's toys and showing such slight consideration of her rights? Our first impulse is to say to her: "Don't do that; that is not right." But how can your command and statement that her act is wrong make the child *feel* it's wrong?

May we not develop in the little one a feeling of the responsibility, the joy, the sacredness of ownership? Give her a new, wee kitten to care for, a blooming plant to tend, a doll baby to nurse. The kitten is hers, her own to feed, and its life depends upon her. So does the life of the plant depend upon her care. The doll is her child to nurture; it is her own property. We should say little about the wrong of the child's interfering with the rights of others; we emphasize as strongly as possible the responsibility of her own property rights. And some day, the wonder shows itself to us. Out of the feeling of ownership that has come to her, the child has developed a feeling of consideration for the property rights of others. Because she has this new play property, she knows how Little Sister feels about *her* play property. It would have been much easier for us to

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say, "don't," in the beginning, but to wait and watch for the moment when a child is able to say her own don't, is the painstaking, effective way of discipline that comes from studying the spirit of the child.

We will vision, too, the child's play activities that give us glimpses of his man longings, those outburst of imagination that shows his vocational tendencies. The toddler of three tears books to our distraction; why does he do it? Is it not possible that he senses the marvels of book lore, the magic of the printed page and wishes to make this print sorcery his own? Anyway, give him a chance to learn to read and write early. He may be the student tomorrow.

Does the little girl break her dolls, destroy her toys and ruthlessly interfere with the order of the home? Try to see, patiently, beyond this whirlwind of devastation that she leaves behind her in our home the spirit of the scientist who tears down to rebuild in a new way, who cuts to unite.

Give this child crude materials with which she can create; clay, sand, colors, nature material,

blocks, sewing. Give her an opportunity to help with the creative activities of the home, the cooking, the careful ordering of the rooms, the placing of flowers. Take her to see the constructive activities of the community; the building, masonry, baking, farming. It is possible that only one of these stimuli will turn her destructive activities into channels of construction. At least, we will give her a chance.

Does a child persist in mis-stating facts, developing we fear a habit of falsifying that will warp his future life? Instead of saying:

“You told a lie; you must never lie; it is wrong,” let us ask ourselves, “Why did this child lie?”

It is quite possible that he is a sick child, not outwardly showing disease, but having the unhealed, gaping wounds in his nervous system left by fear. We, perhaps, made those wounds by threatening or inflicting punishments so terrifying to his mind that he is reduced to a condition of mental hysteria. His lie is the outcome of this nervous condition. It might almost be termed an act of heroism; he lies to save himself.

Or, the child is a seer, living in a world beyond our ken. His feet tramp roads of whose verdure and vistas we have no conception. His hands are outstretched to meet in a friendly clasp strange peoples, nomad tribes, gypsy wandering folk who bring him gifts of pomegranates. Laughing, on his return from one of these jaunts of childhood, he speaks to us of his adventures and we do not believe him. We tell him that he lies; when the lie is ours, really, not his.

If we stop to question ourselves, we will see that all child lies come from one of these two causes; from fear or imagery. When our question is answered, the antidote spells itself. In the one case, remove the cause. In the other case, wait and be patient.

The faults of childhood are very evanescent and fleeting. They have no roots in the seed bed of evil. Instead, they are completely uprooted and take a winged way out of the lives of the little ones if we can only make a counter appeal of play and make-believe to drive them.

CHAPTER THIRTEEN

PLAYING INTO SPIRITUALITY



THE first step in helping the perfectly unmoral little child into an understanding of morality is to grow down to his stature and to try to see the world and society from his viewpoint.

Suppose your child steals at the age of five or six. What did he steal; why did he steal? If he took a piece of candy from the box of sweets that belongs to you and from which you eat freely, it is not a moral lapse on his part. You are his model and he is using his wits to provide himself with the thing with which you provide yourself. If he lies, look for the cause. Did some adult make him lie by some previous, terrifying punishment from which he endeavors to save himself now by prevaricating? The strongest impulse of the child is to try and keep his precious egotistical little personality safe. It isn't exactly immoral of himself to try and lie himself into safety.

If your child kills, he isn't a murderer. A small boy heard his father boast of his ability to shoot a burglar who was successfully terrifying their neighborhood. The next day the boy found his father's gun, made believe that his boy playmate was a burglar and shot him dead. When he discovered what he had done, he almost died himself of brain fever. The father was the murderer, not the boy. The boy did not know what death was; his act taught him.

So we must teach morality to children, not by words, but by experiences.

Very few children lie, or steal or kill through natural impulse. Such acts in childhood arise from the terrible stress of adult force, or from some abnormal physical condition. But we have to remember that each day pulls our children nearer a world of false social standards and business relations where to lie and steal is sometimes to succeed and where ambition and false pride continually murder love and simplicity and straightforwardness.

Our part is to plan a program of child *doing* and *making* and *being* which will establish such

strong chains of habit in the impressionable moral nature of the child that, in adult life, it will be impossible to act contrary to these standards.

The basis of the moral life of the child seems to divide itself into three main roots; integrity, sympathy and respect. These overlap each other, naturally, but they form a pretty comprehensive working basis for home experiences along moral lines. If we are accustomed from childhood to do things right, we are sure to grow up honest men and women. If we are lovingly sympathetic in childhood, we will have no place in our lives for pride, avarice and cruelty. And a child-like reverence for values as seen in people and laws and institutions is a fine basis for good citizenship.

How shall we make these roots of the moral life vital and developing for our children?

Integrity means honesty; honesty means doing and thinking *right*, not a hair's breadth of deviation from the clearly outlined right. We daily hurt our children by making it possible for them to be careless, and dishonest in their doing and thinking.

"Johnny can't fold his napkin; let mother do it for him."

“Mary’s block house will tumble down if mother doesn’t help her to build it straight.”

These are our daily crimes against the moral life of our children. Johnny ought to be taught to fold his napkin with precision. Mary needs to learn how to build a block house with so much care that it will not fall. These efforts are the stone tables of the child’s integrity. They lead him from honest doing to honest feeling and decision of character. The ordinary occupations of the home may lead to this goal. Any one of the following occupations will, if performed with perfect honesty of purpose, lead to honesty of character:

Block building, including a graded series of blocks from large ones to very small ones which demand minute attention to detail.

Picking up toys after finishing with them.

Being responsible for the order of some part of the house.

Doing one or two undirected duties each day in connection with the home. These may be very simple; setting out milk bottles, bringing in wood, picking flowers for the table

or caring for paths. The fact that they involve honest, continuous work makes them important morally.

Using carpenter's tools or a jig saw, or carrying on any kind of home manual training which involves minute honesty in measuring and fitting together.

Playing games which involve honor. This includes such games as croquet, etc., where there is an opportunity to cheat which, if resisted, strengthens the child's character.

Doing "home work" as laid out by the school with careful following of all directions.

Doing errands where a number of purchases are to be made with a careful return of small change.

Reading and dramatizing stories in which the idea of integrity is emphasized. Among these are such well known old classics as "The Honest Woodcutter," "The Stone in the Road," "The Elves and the Shoemaker" and many others.

The development of sympathy in little children is a matter of nourishing it. Almost every child

is born with a deeply sympathetic nature. Our part is to allow it a chance to grow and expand and exercise through our home fostering. No evidence of child sympathy should be discouraged; in doing this we may crush the most precious flower of child nature, killing its fruition.

"You musn't kiss me when your face isn't clean."

"Don't bring that dirty dog into the house."

How lightly a smudge of dirt and a few mud tracks weigh in the balance with love, the heavy bullion of the soul life. There are daily, hourly opportunities for helping child sympathy to exercise itself. Among them, these exercises are golden:

Taking entire care of some home pet, no matter how humble.

Performing certain daily helpfulness in connection with some one in the family who is ailing, or old, or exceptionally busy.

Carrying gifts or comforts, especially if homemade, to a hospital, sick friend, or children's home.

Making birthday or holiday gifts.

Studying through observation, stories and pictures the life and sacrifices of humble insects, bees, ants, wild song birds, dogs, horses and wild animals.

Bringing about through individual effort the growth and possible flowering of plants.

Amusing or caring for a younger child or children.

Making friends among less fortunate children.

Giving simple home parties in the planning of which the pleasure and happiness of others must be considered.

To bring about child reverence means to be reverent ourselves, and especially thoughtful of others in the family in the child's presence that we may give him an example of respect in the home. It means, too, that we must be reverential in our attitude toward whatever the child creates; crude pictures which he makes, the bunch of wilted wild flowers that he brings home as a votive offering, the innumerable useless things which he makes. In no other way can we expect to develop in him a proper respect and the right attitude toward our things, our institutions, our world.

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A very important phase of this training for morality, as our own, very early respect for the child's body and our careful presentation to him of those masterpieces of art and sculpture which teach the divine beauty and sanctity of the human body. In this way, we pave the way for the child's safe and pure awakening to the sex instinct.

In this training for reverence our opportunities are daily vital. They include innumerable experiences.

Early child attendance at church which is the deepest force in establishing a basis for reverence.

Respect, taught by example, which the child will readily follow, in connection with all old people.

Refraining from soiling or tearing beautiful picture books.

Respect of the belongings of other members of the family and of fragile home heirlooms, hangings and the like.

Refraining from marking, mutilating with a pencil or littering with papers public beauty

spots; woods, parks, picnic grounds or the school.

Visits to historical monuments and spots of historic events.

Care in connection with picking wildflowers whose survival is dependent upon distribution of seeds or the root survival.

Control of boisterous and noisy play when there is illness in the family.

Study of beautiful pictures, Biblical subjects and the old masterpieces of art and sculpture.

Study of politeness early. The small boy should learn as soon as possible to raise his hat, to carry mother's bundles and to help her on the car.

All children should be taught to shake hands courteously, to rise when an elderly person enters the room and to do innumerable kindly acts which will shortly become their second nature.

By helping children to "play fair," to be actively good we lay the paving stones along the

road to righteousness. From daily, continuous playing as the Christ must have played—kindly, with justice and unselfishly—there slowly develops in children that elusive, spirit life of the inner man that we call conscience. His moral nature awakes. From the unmoral, disordered little brown grub whom we began nourishing at first we see emerge the miraculously colored, winged moth of the child soul. His pinions are strong; he needs no guiding.

To sew a seam, to fold a napkin, to lay a table for a meal may be conscience making for the little child if the stitches are taken with great care, if the cloth is folded exactly and if the dishes and silver are laid with precision. We will not forget to state the facts of each action clearly and concisely so that the child will come to associate right judgements with right acts.

“This that you did is good,” we say, or “This is not good.”

Connect these judgments with as many as possible of the children’s plays.

“That is the right way to treat your playmates.”

"That is the wrong way to play the game."

"Did that child play *right*?"

"How can you play *right*?"

Children like to make quick, fair judgments, especially if the case be stated to them with simplicity and directness. And each time a right line of action is pointed out to them, they are inclined to follow that right course.

We must realize that the ultimate goal of the child's final growth into spirituality does not rest with us. He is born into the world with a heart and conscience and if we direct his instinctive activities along lines of good, the child will eventually acquire the power to, himself, will *select* the good and reject the evil.

The final bursting of the chrysalis of the child soul is not for us to attend to, nor is it our part to see that he has a soul to burst into life and flight. We will realize that every child has that divine, undefinable spirit-like manifestation of the soul which we call conscience and that it is going to be active sooner or later if it has an opportunity.

So often we hedge a child about with many and

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useless commands which he cannot obey, or say that he does wrong when he really is doing right according to his state of intelligence. This wounds his conscience. We should, rather, watch his play which is the only and most productive business of childhood, and help him to play *right*.

From playing *right*, the child takes the next, logical step; he *knows right*. When he is able to select the good, he follows right actions in all his lines of activities. Then if we are patient, there follows the miracle, for which we carved the way. Spirituality develops in the lives of our children.

CHAPTER FOURTEEN

ONE HUNDRED HOME OCCUPATIONS THAT TRAIN A CHILD'S MIND



CHILDREN under school age ask one question more often than any other, "What can we do now?"

The mother is very apt to believe that this question is the result of the child's whimsicality and his impulse to be taught or helped to *do* is one to be inhibited. This plaint of childhood is fundamentally instinctive. It voices the groping of the child's mind for educational occupation. His fingers itch to be busy about those play tasks which will teach him muscular coördination. He wishes to use his eyes and hands together in certain lines of activity that will bring about an intellectual and perceptive relationship between the sense of sight and the sense of touch.

The average mother has little time to plan play occupations that will meet this stage of the child's mental development. Because of the important

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need of childhood for everyday play activities in which the goal is the education of hand and eye, the following hundred play exercises have been selected having in mind their relation to the education of children under school age and their simple application in the average home. In almost every instance the plays involve the common, everyday materials of the home and where outside materials are suggested, they are those educational toys and play devices which are important for the home play room although not of prohibitive expense.

The earliest form of handicraft and that which is of the deepest and most engrossing interest to the toddler involves those plays in which the hand and eye co-ordinate in simple occupations involving no complexity of muscular activity. The eye notes one possible muscular reaction and the impulse to react upon the stimulus is transferred, in the form of a command to the brain. The nervous system sends the telegraphic message to act to the fingers which, in turn, respond in action.

This simplicity of movement is of intense value to the little child whose natural tendency is to be

disordered in his muscular activity. He will often concentrate for a long period of time upon one of these plays and each repetition gives him greater control of his nervous system resulting in a more intelligent use of his body and mind.

*Plays That Involve Simple Muscular
Coördination.*

Stringing various objects sufficiently large so that there is no danger of eye strain; spools of all sizes, the large wooden beads of the kindergarten in cube, cylinder and sphere form, balls made of clay or plasticine, large seeds which have been previously soaked to make them pliable and buttons or button molds. As the child grows expert in these larger stringing plays, he may be given objects for stringing which involve a finer degree of hand eye co-ordination, but that which has the same quality of directness; the colored paper discs alternated with straws which are to be found in the kindergarten supply shops, the smaller wooden beads of the kindergarten and quite large glass beads. In all these stringing plays the thread used should be stout so that the child will not encounter the discouragement and

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nervous strain of having it break and destroy the work of his concentrated effort.

Fitting objects into corresponding openings or matching them according to form is an important and interesting play occupation. This includes the fitting together of a nest of picture blocks, putting stoppers and corks of varying sizes into empty bottles, taking off and putting on again the covers of boxes of different shapes and sizes, putting large colored pegs in different color combinations of symmetrical designs into the holes in an enlarged kindergarten peg board, laying one upon another the enlarged wooden tablets that may be found in various geometric designs in the kindergarten supply shops, handling with neatness and care table silver, cups, saucers, plates and other table appurtenances, placing together those of similar size and piling together books and magazines that are of the same shape and size. Nearly all of these exercises may be carried on by the child blindfolded after he has attained perfection in carrying them out with his eyes to help him. This increases their value because the muscles must respond to the memory

of the visual impression instead of the direct impulse of the visual sense.

Measuring objects is a valuable play occupation that falls under this class. Give the child various receptacles of different shapes and capacity which he can fill and empty with sand, water and beans, dried peas and other small seeds and compare as regards their holding capacity. These receptacles include a large, medium-sized and small spoon of tin or wood, empty baking powder cans of different sizes, empty boxes, tin pans, toy and larger pails, tin cups of different sizes and bottles. Give the child, also, the enlarged sticks used in kindergartens and let him measure them, putting those that are of the same length together. He may also measure lengths of string, ribbon, tape and paper and compare the relative height of his toys, and of the home furnishings.

Sorting objects according to their qualities of color, size and texture is an engrossing and valuable play occupation; colored seeds, the white, red and brown and mottled beans, red and yellow kernels of corn and squash or melon seeds are valuable for this. Give the child as many recep-

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tacles, wide mouthed empty bottles, deep saucers, small tin pans or boxes as he has different colors of seeds for holding those of each color. The same exercise may be carried on with the smaller, colored wooden beads of the kindergarten and with pieces of paper of various colors. Small pieces of cloth of different quality, linen, cotton, silk, velvet, satin and wool may be cut in equal size and placed in a box or bag, the child taking them out and laying them in piles sorted according to texture. Pebbles may be sorted for shape, color and size. To gather grasses, flowers and leaves and arrange them according to kind is valuable. Nuts afford valuable material for this exercise as they can be sorted according to size, shape and color.

The next development in the child's handicraft is to offer him constructive occupations in which hand and eye must co-ordinate in more complex activities. To thread a bead upon a string involves a primitive kind of muscular reaction. To make a paper chain, the links of which are of equal width and length involves the co-operation of eye and hand in original construction, com-

parison and judging. This is the kind of play that may lead to invention in later life. At least it will help the individual immeasurably in carrying on those activities of adult life that involve complex muscular co-ordination; the manual acts, outdoor sports such as golf, tennis and polo, and all forms of mechanics.

*Plays That Involve More Complex Muscular
Co-ordination.*

Building with blocks affords valuable hand and eye training if the child endeavors to copy and reproduce in his play architecture some forms or types of play architecture with which he is familiar in life; the home furnishings, his house, the school house, the city hall, the church and the like. There are sets of stone building blocks so constructed that certain forms, pictures of which are given as a working basis, may be copied; these are valuable. The Swedish building sets which provide certain large wooden parts for constructing buildings, wagons, trains and automobiles furnish good material for this kind of hand work as do also the peglock blocks and meccano. Allow the child to mould small bricks from clay

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or plasticine and use these for building houses and walls and other forms. Putting together picture puzzles belongs also in this important building play.

Outline handicraft that develops the child's appreciation for form and design follows the building occupations as a natural development of hand and eye play. This includes cutting out and coloring paper dolls with paints or colored crayons, cutting and mounting pictures in a scrap book or upon cardboard mounts, outlining pictures with kindergarten sticks, filling in outlined pictures with color, tracing simple, large outlines of animals and cutting them out and coloring them, free designing with wooden and paper tablets of the kindergarten, cutting art forms, leaves and flowers from colored paper and mounting them to make borders, filling in stencil designs with color, sewing very coarse, simple cross stitch pictures on gingham or linen crash, free hand but large drawing or painting of pictures with a carpenter's pencil, coarse paper or toy loom weaving, making blue prints and mounting them and mounting waxed and pressed leaves.

Making toys involves perhaps the most complex and important kind of control of the muscular system of childhood. In addition to the necessary working together of hand and eye, a new, elusive and important mind process is started, that of the constructive imagination. The mental process involved in transforming an old packing box into a play house is immeasurably different from that which enters into the play of the baby who is engrossed in filling a series of little tin moulds with sand. It involves a seer-like power to vision the finished product, vastly more worth while and fuller of play possibilities than the crude materials at hand are. This is one of the notable qualities of the psychologic development of child hand work.

The materials for this toy making include certain necessary tools of the child craft; a pair of strong, sharp blunt pointed scissors made of good steel, plenty of heavy colored construction paper that can be procured in large sheets or in packages of squares at a school supply shop, a ruler, a pot of paste, a carpenter's pencil, some sheets of bristol board, colored pencils and paints, large

needles and linen thread and a good set of tools. Home materials that may be used in the handicraft of toy making are; cardboard boxes of all kinds, shapes and sizes, berry boxes, milk bottle tops, match boxes, tissue paper, brass paper fasteners, spools, pieces of wall paper, button molds, scrap pictures, nuts, seeds, twigs, tissue and crepe paper, kindling wood and soft scraps of wood known as carpenter's waste.

Larger cardboard boxes may be lined with wall paper, have windows and doors cut in the sides and with a floor covering of cloth or woven paper be transformed into dolls' houses. The outside may be covered with brown wrapping paper and colored to imitate shingles. Curtains for the front or to partition the inside can be made of fine paper chains, strings of glass beads or straws. Smaller cardboard boxes can be made into dolls' beds, bookcases, tables, chairs and sofas by cutting them down to the right shape and fastening the parts together with glue or paper fasteners. Spools may be glued to these boxes to make the legs of chairs and tables. Pill boxes in combination with spools can be made into little round tables, a sun

dial and seats for a doll's garden. These may be colored green with water color paints and the garden itself made in a large box cover lined with green crepe paper and having tissue paper flowers and trees glued in spools and fastened inside. Garden paths can be made by sprinkling sand upon a coating of mucilage; the edges of these paths can be bordered with tiny shells glued on. Spool boxes can be made into all kinds of toy farm wagons, trains, milk carts, dolls' buggies, automobiles and express wagons by using spools or milk bottle tops for wheels and cutting the box to the required shape. Spool wheels can be attached by means of meat skewers glued to the under side of the box. The cardboard discs that are used for the tops of milk bottles make excellent wheels if they are fastened to the box by means of meat skewers. All these box toys can be embellished by having colored paper pasted over them, by painting them, pasting on scrap pictures or lettering them with colored pencils.

Berry boxes can be used and furnished for summer bungalows for dolls; they may be lined to make dolls' cradles and work boxes or they

may hold wild flowers and ferns from the woods. Match boxes can be glued together in various ways to make dolls' furniture, afterward being upholstered with bits of bright cloth or paper. Button molds make wheels for toy trains and go-carts made from the smaller boxes such as powder boxes.

An attractive kind of paper doll can be made with a button mold head upon which features are painted, and a cardboard body. These dolls are more durable than the average paper doll and are sufficiently large to be easily dressed by small fingers in their numerous paper garments. Large nuts, such as English walnuts, hickory nuts, almonds and horse-chestnuts can be made into character dolls. A roll of white cloth is glued to the nut to make the body and to this are attached two smaller rolls of white cloth to make the arms.

In the case of a small, light nut such as an almond or pecan, white crepe paper can be used for the body instead of the cloth. Worsted or yarn or even ravelled twine can be glued to the nut for hair and the features are inked or pencilled on. These quaint little nut dolls will be readily seen

to have marked racial characteristics of their own. They can be dressed in scraps of cloth or crepe paper to represent Indians, Eskimos, the witch in a favorite fairy tale, an Oriental, or one of a dozen other characters of geography, history or folk lore. Twigs can be glued together to make toy wigwams, log cabins, little hay racks and other toys.

Kindling wood sticks and soft carpenter's waste combined with a few graded lengths of dowel sticks for ship masts, the axles of wheels and toy wagon shafts can be utilized in valuable constructive toy making by the small boy. They have possibilities for making into dolls' furniture, carts, sail boats, toy sleds and innumerable other toys.

Certain toys that are being made now are valuable for child play because they stimulate the use of hand and eye in co-ordination. There is a set of paper dolls on the market now that has patterns for garments of various styles and in the box which contain them are rolls of paper in dress designs, little paper buttons and other trimmings. The books of cut out dolls, dolls' furniture, dolls' rooms, animals and other toys are

educational for they involve the muscular co-ordination of cutting to line, folding and pasting to complete each object. The child welfare table and the child welfare sand box are important play devices from the point of view of construction. The table is, at will, a play table or a blackboard and it contains materials for all kinds of home occupation including many of the educational occupations of the kindergarten. The sand box is useful for out of door, plastic play, as it contains sand and sand tools.

A new set of birds and one of animals is to be had by means of which, using the original ones for patterns, innumerable other birds and beasts may be constructed from cardboard and colored. A picture making occupation is valuable. It consists of an equal number of pages of colored pictures and pages in outline. The objects are to be cut out and mounted neatly in their respective outlines. On the back of each page is the story of that page's pictures and when finished the pages can be bound to make the child's own book. A rainy day scrap book that is on the market has over a hundred good pictures to be cut out and

mounted in their proper places on the pages. Outfits for dolls' dressmaking and dolls' millinery, and for the making of paper flowers can be bought. The old-fashioned toy knitting spool is valuable for hand and eye training. A toy village made of cardboard sections of the different buildings to be folded and fitted together is valuable and it has an accompanying ground plan showing streets, flower beds, lakes and parks to guide in setting up the village.

One may buy a practical cart builder having wooden section and small wheels by means of which a child can put together a wheelbarrow, coach, gig, machinery wagon, brick wagon, baby doll's go-cart and many other wheeled conveyances. There are twenty-five varieties of buildings possible with this toy, all of which train the small builder's hands. A set of interlocking blocks allows of intricate construction that cannot be attempted with ordinary blocks. The set includes over two hundred blocks of various shapes including curved pieces for arches, doorways and windows and they can be fastened to-

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gether by means of interlocking strips that allow for great variety in intricate and tall building.

One may find good, educational children's outfits for bead work, for simple basketry, for making stamp pictures, crepe paper baskets, pictures, animals and birds, practical toy books for weaving dolls' house rugs and hammocks, dyes for teaching children the beautiful art of block printing and stencilling on fabric.

All these toys have the value of helping a child to the control of mind and body that comes from the intelligent use of his hands.

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